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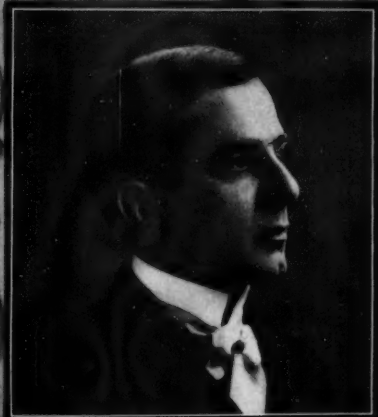
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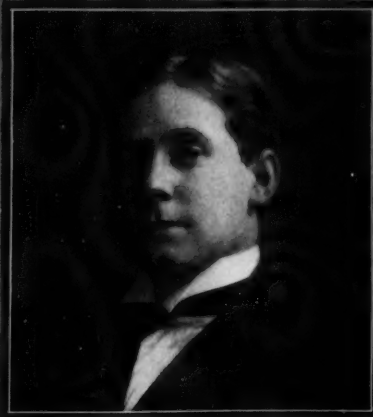
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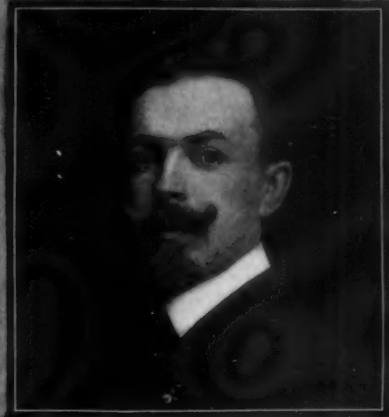
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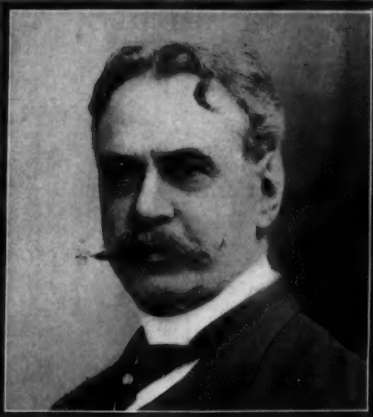
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JENAEK ST., 21.
BERLIN, W., March 18, 1911.

Leoncavallo's opera, "Maja," is to have its first Berlin performance this evening at the Royal Opera. The premiere of the work occurred at the Teatro Constanzi at Rome in January of last year. At that time Mascagni conducted. "Maja" is the sixth opera of Leoncavallo to be brought out in Berlin. The Royal Opera staged "Pagliacci" in 1892, the "Medici" in 1894, "Roland von Berlin" just ten years later, or 1904, while the Comic Opera produced "Bohème" in 1905 and "Zaza" in 1908. In the case of "Maja" Leoncavallo has for the first time been untrue to his principle of always writing the libretto himself. The author of the text is Choudens, the Parisian music publisher, who formerly used to write under the nom de plume of Paul Beril. Choudens wrote the libretto in French and Novelli translated it into Italian. The scene is laid in Provence in the year 1820. Leoncavallo says that the folk song of this part of the south of France appealed to him mightily, as did also the entire milieu, and he hoped to become in his "Maja" for Provence what Bizet in his "Carmen" was for Spain. While writing "Maja" Leoncavallo was at the same time working on two other operas—"Malbruk," which was also brought out last year, and "Camicia Rossa" ("The Red Shirt"), which has not yet been produced. Leoncavallo now is in Berlin and is superintending the final rehearsals for "Maja." I saw him yesterday afternoon at the reception given by the Foreign Press Association at the Hotel Adlon. The singers of the Royal Opera are not very enthusiastic about the novelty, and the press, ever since the "Roland" fiasco has been lukewarm toward Leoncavallo. The composer's ideal, according to his own statement, is to unite melody, the birthright of Italy, with modern orchestration and tone color; and a noble and beautiful ideal it is. Richard Strauss falls far short of attaining it, so far as melodic invention is concerned. Leoncavallo always is searching for an ideal libretto. His demands are not easily satisfied; a text to suit him must contain, above all, feeling and passion; he is not overfond of intrigues and scenes that appeal to the intellect only and he considers that Scribe was greatly overrated as a librettist. He says the most beautiful thing in "The Huguenots," the big love duet, is not by Scribe at all, but by an amateur, who wrote it at the request of the tenor. Leoncavallo himself is enthusiastic about the Berlin production of "Maja" and he is above all very well satisfied with the singers and the rehearsals. The daily press is paying very little attention to the maestro. Here in Berlin there is so much going on in the musical way that even a premiere in the presence of such a celebrated composer as Leoncavallo attracts comparatively little attention.

Zimbalist has many admirers in Berlin, both among the general public and among the connoisseurs and lovers of violin music, as was demonstrated again on Thursday evening by the large audience that attended his concert in Beethoven Hall. Accompanied by the Philharmonic Orchestra under Kunwald, the eminent young Russian violinist played three movements from Lalo's "Spanish" symphony, the Glazounow concerto in A minor and the Sinding A minor suite. Sinding himself was present and no one applauded the violinist more heartily than he. The program was brought to a conclusion by a group of soli

with piano accompaniment consisting of Paul Juon's berceuse, Kreisler's "Caprice Viennois" and the Brahms-Joachim Hungarian dance in E minor. Zimbalist was in splendid form and he played with great technical finish, with beautiful tone and with much warmth. The refinement of his tone production in all forms of playing, be it in cantilena or in difficult passage work, is extraordinary. His tone is at all times as pure as the morning dew and this is due in no small degree to the artist's wonderful intonation; it seems to be impossible for Zimbalist to play out of tune. His technic, too, is exquisitely finished and that he is an admirable musician was amply shown by his conceptions of the various works that made up his program. Zimbalist is at his best in big works and the culmination point of his playing on Thursday was the Lalo "Spanish" symphony. Such a beautiful, finished performance of the work has not been heard here in many a day. The violinist received an ovation. He responded with several encores and had he not been obliged to hurry off to catch his train for London, the audience would have kept him playing at least half an hour longer.

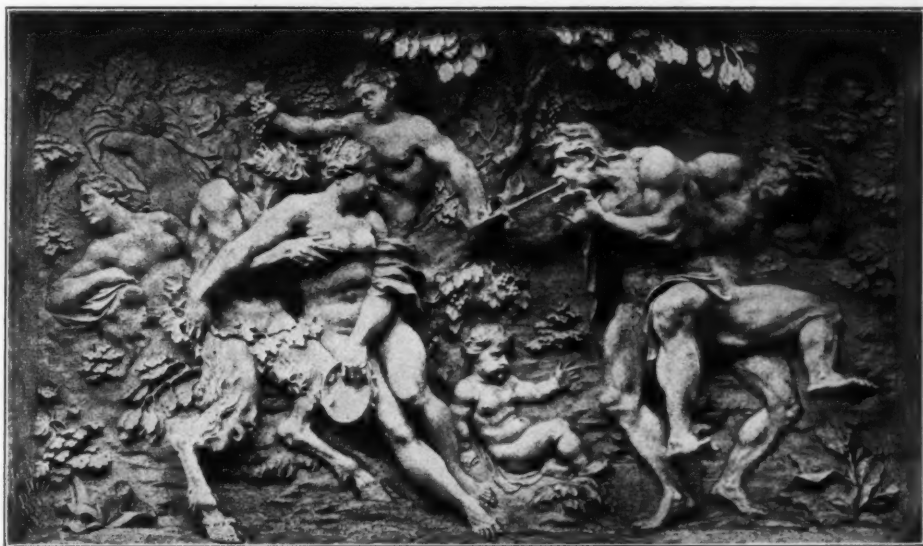
Mark Hambourg, after an absence of four years, has come back to us again. He gave a recital in Blüthner Hall on Tuesday evening and achieved an enormous success. Hambourg seems to have given over his predilection for pounding, and that he is to be congratulated upon; it cannot be denied that his playing was formerly marred by the attempt to give too much in tone production. His playing on Tuesday evening was characterized by much greater refinement than formerly. Technically he was wonderful. His conceptions were big, authoritative, commanding, and he played with glowing temperament. His performance of the Brahms-Handel varia-

ways make up the greater part of her programs here; and it is a joy to hear lieder interpreted by a singer who has a really beautiful voice. Formerly tone production was considered of secondary importance in lieder singing, but the German idea of this has now been changed. Miss Hölderhoff's voice is remarkably flexible and capable of very difficult technical feats. The passages in the Handel number were exceedingly well sung. An unusually sweet voice, excellent schooling, superior musical intelligence, real feeling and a charming stage presence—to sum all up—are the chief attributes that this gifted young American singer possesses. She was warmly applauded.

Paul Ertel's symphonic poem, "Hero and Leander," was performed by the Philharmonic Orchestra under the leadership of Dr. Ernst Kunwald at a recent Philharmonic popular concert. Ertel is a composer of excellent ideas and enormous technical accomplishments, and he depicts the tragic fate of the two ill-starred lovers in tones that make a forcible appeal both to the heart and to the intellect. Thematically, the work is interesting and the orchestration is highly interesting and effective. It received a superb performance at the hands of Dr. Kunwald and his men, and the audience, which completely filled the large hall, showed its appreciation by calling out the composer. Kunwald also gave a magnificent reading of Richard Strauss' "Till Eulenspiegel." Indeed, this work, which was one of Strauss' most spontaneous and brilliant creations, has never received a better reading in this city than Kunwald gave it.

A new symphony by Max von Oberleithner was introduced to Berlin on Monday at the seventh concert given by the Gesellschaft der Musikfreunde, which was conducted by Iwan Frobé, who took the place of Oscar Fried, the regular conductor of this society. The Oberleithner symphony is the work of a good solid German composer, who is thoroughly familiar with all the rules of harmony, and theory and who knows his Richard Wagner by heart. Like most of the moderns, he orchestrates brilliantly, but of originality, which is, after all, the main thing with any composer—provided, of course, he has the other requisites—there is naught to be found in this symphony. Anton Dvorák's fourth symphony in G major was also given its first rendition at this concert. Dvorák symphonies are very much neglected in Berlin. This one does not reveal the composer at his best. The soloist of the concert was Robert Pollak, who gave a perfunctory performance of the Mozart A major concerto. As a whole, the concert was dull and one missed the fiery Fried.

With three such celebrities as Julia Culp, Dr. Ludwig Wüllner and Moriz Rosenthal as participants, it was not surprising to find the Philharmonic filled to the last seat, both in the auditorium and on the stage, at the fourth and last Elite concert. The Concert Direction Sachs has made a brilliant success of these Elite concerts, but, curiously enough, they have been signal failures in Hamburg and Leipzig, although Sachs engaged for those towns the same artists that were secured for Berlin. The heterogeneous character of the programs appeals to the masses much more, of course, than to the music lovers; but here in Berlin there is such an enormous public for every form of musical entertainment that any kind of a program associated with the names of famous artists will draw out a large and paying audience. Julia Culp, that prime favorite, created a furore with her wonderful interpretation of lieder by Schubert and Loewe. She was heard in a group of four songs by each composer. After the second group the applause was so enthusiastic and so insistently prolonged that the diva responded with a double encore, the second number being Schubert's "Ave Maria," which as sung by this wonderful artist is like a benediction. An enormous success also was scored by Dr. Ludwig Wüllner; he, too, was down on the program for two groups of lieder, but he sang only one and as a substitute for the second group declaimed Wildenbruch's "Hexenlied," with the music by Max Schillings. Dr. Wüllner has been in poor health all winter, never having fully recovered from a severe attack of influenza which he had last autumn. Nevertheless, he sang Hugo Wolf's "Der Feuerreiter,"



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tions was a memorable one. The Schubert "Wanderer" fantasy was also admirably read, and in Rubinstein and Liszt études he displayed his astonishing virtuosity in a brilliant light. He played two études by Rubinstein in F and E flat that have not been heard here for many years; the one in E flat, that opens with the left hand à la Godowsky, was rousinglly played. The Schumann fantasy and Pabst's paraphrase of the waltz from Tchaikowsky's opera, "Eugen Onegin," made up the remaining part of the program. Hambourg received an ovation. He will be heard here again in recital on April 12, and it is safe to say that he will be greeted by a large audience after this rousing success.

Leila Hölderhoff made her final appearance of the season last Saturday evening in a recital given in Scharwenka Hall, with the assistance of Fritz Lindemann, accompanist, and this was her program: "Comme raggio di sol," by Caldara; "O cessate," by Scarlatti; "Se tu m'ami," by Pergolesi; "O häßt' ich Jubals Harf," by Handel; a group of Brahms lieder, including "Nachtigallen schwingen," "Auf dem Schiffe," "Bei dir sind meine Gedanken," "Der Frühling," "Lerchengesang" and "Wie komm' ich denn zur Tür herein"; "Solveigs Lied," "Frühlingsregen," "Lauf der Welt" and "Im Kahne," by Grieg; and a final group, "Les cloches," "Romance" and "Mandoline," by Debussy. Miss Hölderhoff has been having a busy season, and the routine that she has acquired in singing before the public has been of immense advantage to her. She has matured in every direction during the winter. Her sweet, lovely voice made a strong appeal in the old numbers. The voice is fuller and warmer than it was when she last sang here. Miss Hölderhoff seems very fond of German lieder, which al-

Strauss' "Steinlopfen," Sinding's "Ein Weib," and Schumann's "Two Grenadiers"—all old war horses of Wüllner's—with great fervor and with electrifying effect. In the "Hexenlied," of which he gave a noble and impassioned delivery, he created a still greater impression. Rosenthal was heard in an intermezzo and the Paganini variations by Brahms, and later in "Au lac de Wallenstadt," by Liszt, and his own "Carneval de Vienne."

An interesting lecture on Strauss' "Rosenkavalier" was delivered in Scharwenka Hall on Sunday evening by Dr. Max Burkhardt. Burkhardt, like Otto Neitzel, makes a specialty of lecture recitals. He gave his impressions of Strauss' latest operatic work in a very impartial way, accentuating its merits, but also by no means neglecting to dwell on its weak sides. He said that Strauss, above all, always attempted to fulfill the need of the moment and that each new opera of his had always been an attempt to suit the taste of the time. In "Salome" and "Elektra" he, in imitation of Oscar Wilde, had reckoned with the perverseness and nervous disorders of a large part of the opera-going public, and when he felt that there was a demand for humor, he created the "Rosenkavalier." The lecturer stated emphatically, however, that neither the composer nor the librettist had succeeded so far as the humorous element was concerned. He said Strauss had fallen short of real spontaneous humor, in spite of brilliant coloring and orchestration and in spite of some excellent musical jokes. Burkhardt further stated that even the waltzes, so brilliant during the first few numbers, soon petered out and proved that Strauss, after all, could not write a real waltz; that Strauss lacked the flow of melody which had made the classic comic operas immortal. In conclusion he declared that "Rosenkavalier" would be short lived. Then the lecturer sat down to the piano and played the principal themes of the opera.

The Berlin Foreign Press Association gave its annual reception on Thursday afternoon at the Hotel Adlon. Several hundred prominent and interesting personalities from the official, diplomatic, literary, finance and art worlds accepted the invitations and the assemblage made a very brilliant showing in the beautiful rooms of the Adlon and was a living demonstration of the high esteem in which the representatives of the foreign press are held in Berlin. The association consists of about fifty international journalists, who represent fully 10,000 daily newspapers in all parts of the world. The reception was not only a course of interesting and important men, but it was also a beautiful display of spring fashions as worn by beautiful and fascinating women; the new much discussed jupe-culotte was conspicuous by its absence, however, and it is doubtful if any woman in Berlin would dare venture out in that article of apparel. The hosts provided refreshments and music and all present enjoyed a very animated two hours in the beautiful salons of the Adlon.

The Paris Grand Opera has been negotiating with the director of the Frankfurt Grand Opera with a view to having the entire personnel of that stage, including orchestra and chorus, for six performances of the "Rosenkavalier." Frankfurt demands for the undertaking 283,000 marks. The deal has not yet been consummated. After the Dresden premiere of the "Rosenkavalier" there were negotiations between Paris and Dresden to the same

purpose, but as the intendant of the Royal Opera demanded 360,000 marks, and this was considered too much, nothing came of it.

According to reports from Munich, Felix Mottl is seriously ill. He is suffering from a severe attack of influenza, and has been ordered to go south by his doctor.

My assistant, Lura E. Abell, writes: "A young American debutant of the week was Leslie Loth, of Richmond, Va., who appeared in a joint concert at the Singakademie on Tuesday evening with Jacoba Schumm, violinist. Mr. Loth has been studying in Berlin for the past three years under the guidance of Alberto Jonas. He was heard in the Beethoven thirty-two variations and later in two Chopin etudes, op. 10, No. 3, and op. 25, No. 9, an



GROUP TAKEN AT AN AFTERNOON MUSICAL AT HUGO KAUN'S.

Arensky impromptu and the Liszt E flat polonaise, making such an excellent impression that he was obliged to respond to repeated recalls with an encore, playing a Rubinstein etude. The young artist has a very clean cut, facile technic, and although in the Beethoven variations one felt a lack of spontaneity and roundness of tone, his playing of the second group proved that this was due chiefly to the nervousness which may be excused a debutant in his first number; for in the first Chopin etude, his second number, this feeling of stiffness had quite worn off, and he played with much more warmth, and his tone production was admirable. The "Butterfly" etude was very pleasingly rendered, as well as the Arensky impromptu, and in the Liszt polonaise Mr. Loth displayed much temperament and abandon, at the same time giving evidence of reserve power. He is a young pianist of much promise."

Xaver Scharwenka has returned to Berlin in the best of health and spirits, and has resumed his manifold duties here. Scharwenka speaks with great enthusiasm of his American tour, which both he and Madame Scharwenka, who accompanied him, enjoyed immensely, in spite of the strenuous life they both led during their four months' stay in the States. The famous pianist-composer is already looking forward to his next tour with keen anticipation. He is to appear at the Singakademie this evening, when he will conduct his F minor concerto, which is to be played by Olga Steeb.

ARTHUR M. ABELL.

Emma Koch, Pianist and Pedagogue

In a recent article on Emma Koch which appeared in this paper, it was stated that her first teacher was Carl Baermann, formerly of Munich, and that she later studied with Franz Liszt and Xaver Scharwenka. A correction was then made, stating that it was Carl Faelten, instead of Carl Baermann. This correction was a curious mistake, as Emma Koch never studied with Carl Faelten and does not even know him. To Carl Baermann, as was originally stated, is due the credit of having laid the foundation of her mastery of the piano. It was also Baermann who instilled in her the principles of pedagogy, which she has been applying with such eminent results in her own teaching in Berlin, both at the Stern Conservatory and in her private classes. Emma Koch has revealed a special genius for instruction. It is not only her great knowledge of the art of piano playing and how to impart it to others, but it is her instinctive knowledge of human nature and how to treat each pupil according to his or her special aptitude and natural requirements, that has enabled Frl. Koch to achieve such notable results. Optimistically she encourages each pupil and brings out the best that is in him.

Elsa Rau's Success.

Elsa Rau, whose European successes as a concert pianist are known to the readers of this paper, is a virile performer, whose strength of character is evidenced in all her work. Touching on this point, a critic of Weimar, where she is a favorite, wrote of her:

Elsa Rau, the pianist, of Berlin, we have known since the time of her student days in Munich and her appearance in the Munich concert halls, and it was a real pleasure to see her so honored in the north as she, in fact, fully deserves. She decidedly has the impulsive artistic nature, and her interpretations, far from being marked by the flabbiness which characterizes so many women pianists, bear the stamp of a virginal austerity which borders on masculine strength of feeling.—Weimar Neueste Nachrichten.

The Musical Ear.

Suddenly the gifted cornet soloist stopped playing. "Although I cannot see the person," he said, his features working convulsively, "I know that somebody in the audience is sucking a lemon."—Chicago Tribune.

"Your daughter practises on the piano faithfully, I notice. Now mine hates it." "Mine does, too. But she'd rather practise all day than help with the housework."—Pittsburgh Post.

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Ludwig Hess' Great Success in Russia.

Ludwig Hess carried out a most successful tour through Russia in October, and being the most fêted of all German tenors in that country as well, he drew in all the cities he visited audiences that filled every corner of the large concert halls and gave him tremendous ovations. Hess sang with all the wealth of temperament he owns, and yet always was utterly free from cheap affectation. He has wonderful control of his marvelous tenor voice, which is rich in modulation and in nuance, being able to ring out heroically, lyrically, or lightly humorous, as occasion demands. Below are some press notices of Ludwig Hess' Russian tour:

The night before last finally brought us the fulfilment of a long standing desire to once more hear a vocalist, who after having received a reception here such as is but rarely meted out to any one had, seemingly in accordance with the old saying, dallied in returning to us. This vocalist was Ludwig Hess, who once more appeared among us after an interval of several years. The reception he received on his appearance must have informed him of how green his memory had remained, and the applause following each of his recitals still further served to impress him with the conviction that the relations between him and the public remained those so prettily expressed in the Platen-Schumann song:

"My heart and thy voice
Understand each other but too well."

We can in verity put forth the heart as the chief organ of receptivity and enjoyment in this case! When Hess sings the sensuous feeling of pleasure turns into one of soulful rejoicing. The poetical and refined picture is so firmly outlined, so deeply lined that both emotion and innermost feeling accept it as a musically and poetically perfected rendering. Where art is of such a character it need hardly be said that the entire program was turned into one finished whole, both in its value and effect. It would be unwise to point out any one item of so uniform a success, were it not that even within this frame special heights were attained. We must mention the brilliant heroic accomplishment of this tenor in the extremely impressive rendering of "Atlas," by Schubert, and the soft and warm lyric timbre in Brahms' "Minnelied," as well as the eminent achievement of this refined artist in "Von ewiger Liebe," by Brahms, and the virtuosity and depth of his technique in the songs by Liszt and Bizet. And we can state with entire gratification that the exceptional quality of his renderings were fully recognized and fully honored by the numerous audience present.—St. Petersburg Rundschau.

Ludwig Hess! A euphonious name! This aristocratic vocalist was heard here some years ago, and this performance at that time still stands out boldly and vividly in our memory. And yet, what a mighty upward trend in art separates the past from the present, what a deep charm of refinement and emotion set their stamp on his renditions today! In former times Herr Hess had frequently delighted us by his vocal art, and we have often had an opportunity of esteeming him as a song composer of remarkable charm, while we also know that he is greatly valued as the conductor of an orchestra and can wield the baton with fire and reliability. So we see that he is not one-sided in his art! His nature is of a more manifold and higher texture; he recognizes the light, the forces, the heights and depths of a world of tones built on a wide scale—the radiance emitted by his constellations. And this knowledge has given the vocalist riches, freedom and greatness. The most enchanting feature of the vocal recital given us last Saturday by Ludwig Hess in the Schwarzhäupter Hall was, to our mind, the fact

that his powerful personality and strongly expressed individuality imparted a sense of exceptional attractiveness, grandeur and heart-felt charm to the miniatures of art. He possesses beauty and richness of tone, and the manner in which he treats that most capable instrument of his—the voice—testifies to an absolute mastery. He rendered Schubert's beautiful songs exquisitely, above all "Atlas," which was more dramatically heightened by a purposeful interpretation, and the "Sei mir gegruesset," in all its yearning sorrow, was sung in the coloring it demands—the intense ground tones and the more elastic and mildly modulating touches. The Brahms group was set forth with vigorous warmth and he gave life and wealth



LUDWIG HESS.

to the splendid songs of Liszt, as well as to the Wagner fragments, "Die Träume," from the Wesendonck poems, and the "Preislied," from the "Meistersinger." Herr Hess was most suitably supported by Henri Pasch, who, in his soulful accompaniments at the piano, secured an effective musical background for the program.—Carl Waack, St. Petersburg Zeitung, October 17, 1910.

Song Recital by Minna Kaufmann.

Minna Kaufmann, soprano, appeared in a song recital in Mendelssohn Hall last Wednesday evening, March 29, selecting the following mediums as vehicles for the expression of her talents:

Aus deinen Augen fliessen meine Lieder.....	Ries
Der Nussbaum.....	Schumann
Auf dem Wasser zu singen.....	Schubert
Er ist's.....	Wolf
Recitative and aria, The Magic Flute.....	Mozart
Am Meere.....	Stscherbatschew
Herbst.....	Bleichmann
Die Mutter an der Wiege.....	Dannstrom
Dat aer so underliga staellen.....	Hahn
Si mes vers avaient des ailes.....	Pessard
Bonjour Suzon.....	Franz
Mother, Oh Sing Me to Rest.....	La Forge
Expectancy.....	Ware
Hindu Slumber Song.....	Spross
Yesterday and Today.....	

Although none of the above songs, with the exception of the "Magic Flute" aria, made a tax upon the singer's

technical equipment, they nevertheless were sufficient to demonstrate her ability not only as a singer, but as an interpreter. She invested the German lieder with proper Teutonic spirit, and her command of nuance enabled her to clothe them with refinement and dignity. The "Magic Flute" aria was well executed and revealed Madame Kaufmann to be the possessor of a wide range of vocal art. The Swedish song by Dannstrom was no doubt a novelty to many, and brightened the program considerably.

If one were to choose a school in which Madame Kaufmann's art appeared to best advantage, no doubt the French school would be selected, for in the two French songs delivered she exhibited a special adaptability, and sang them with much grace and delicacy. It seems to be the custom for concert singers nowadays to close their programs with an American group. This is a wise and patriotic procedure, and the precedent thus established is doing more for the cause of the American song composer than anything else. Madame Kaufmann received many tokens of appreciation in the form of flowers and applause, and although the evening was most inclement, a goodly audience was present.

The accompaniments were played most admirably by Eugene Bernstein, who supported the singer with a superb tonal background and made the music allotted to the piano of much interest.

St. Cecelia Club Concert.

The second private concert of the fifth season of the St. Cecelia Club was given Tuesday evening, March 28, in the ballroom of the Waldorf-Astoria Hotel. The club was assisted by a string orchestra and Charles Gilbert Spross, accompanist. The chorus of ladies under the direction of Victor Harris sang with fine spirit and understanding and the program was arranged with a view to displaying in the best possible manner the artistic attainments of the singers as well as to afford pleasure and entertainment for the large audience assembled.

The orchestra numbers consisted of: Sarabande and Bourée (Bach), Norwegian melody (Grieg), waltz (Tschaiowsky), gavotte by Gossec and "La Poupée Danzante" by Poldini.

The choral numbers comprised: "Ave Maria" (Brahms), "Der Nussbaum" (Schumann), "In May" (Parker), "Ashes of Roses" (Harris), "Werther" (Grant), four American Indian songs (Cadman-Harris), "Hymn to the Madonna" (Kremsner), "The Two Clocks" (Rogers), "Will o' the Wisp" (Spross), and "By the Beautiful Blue Danube" (Strauss-Spicer).

Probably the most pretentious of the above offerings was the Brahms "Ave Maria," which was given with orchestra and organ, in which the choir displayed excellence in every department of choral singing. The most pleasing numbers were the dainty Schumann "Nut Tree" with its luscious violin solo, "Far Off I Hear a Lover's Flute," of the Cadman group, which was made realistic by being sung by a single contralto voice, the rest of the singers accompanying in a sort of droning. This received a well merited encore. Of course, "The Blue Danube" with its stirring rhythm was well liked and brought the concert to a splendid close.

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"I never thought much of his songs."

"They are not the reason. He succeeds in selling them."

—Buffalo Express.

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LONDON, England, March 25, 1911.

As already stated by special cable in the columns of THE MUSICAL COURIER, the first production in the English language of Puccini's "The Girl of the Golden West" will be given by the Thomas Quinlan Opera Company in Liverpool, England, at the Royal Court Theater, October 2. To this work Mr. Quinlan has secured the exclusive rights to its production in Great Britain in the English tongue, and Liverpool will have the distinction of



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being the first European city to hear the work in this version. In a prospectus just issued by the Quinlan International Agency on Mr. Quinlan's operatic enterprise, the scheme is outlined in some few of its interesting

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features. Beside the Puccini work, the following repertory of operas will be given: "Carmen," "Faust," "Hänsel and Gretel," "Madama Butterfly," "La Bohème," "L'Enfant Prodigue," "Tales of Hoffmann," "Aida," and "Tannhäuser," "Lohengrin," "Tristan and Isolde," and "Valkyrie," by Wagner. Negotiations are still pending as to the complete list of artists to be engaged, but the following named have been enlisted: Madame Jomelli, Evelyn Parnell, Bettina Freeman, Edna Thornton, Muriel Terry, John Coates, John Harrison, Byndon Ayres, Allen Hinchley, Charles McGrath, Harry Dearth, Clarence Whitehill. The conductors will include Cuthbert Hawley and Signor Voghera, and there will be an orchestra of fifty men and a chorus of fifty. In every detail the orchestral, choral and scenic sections of the productions will be on the same scale of admirable completeness with which Mr. Quinlan familiarized the London public during his management of the Thomas Beecham first season of grand opera at Covent Garden and at His Majesty's Theater.

Nearly a complete circuit of the globe will be made by the company in from one to four weeks' engagements in each city visited. The Provinces will be toured during October, November and December, 1911. South Africa will be visited in March and April, 1912; and Australasia from June to October.

Norman O'Neill delivered an interesting lecture on "Music to Stage Plays" before the Musical Association at the King's Room (Messrs. Broadwood & Sons), March 21. Mr. O'Neill, who is the composer of the music to Maeterlinck's "The Blue Bird," gave some very pertinent explanations and analysis on his subject, which he divided into "Early Stage Music," "Incidental Music," "Entr'acte Music," "Music Which Forms An Integral Part of a Play," and "The Writing of Music for the Modern Theater."

The ninth symphony concert by the London Symphony Orchestra, was the last in the regular series to be conducted by Dr. Hans Richter, although there is announced a "farewell concert," for April 10. At the ninth concert the program was constructed of the Beethoven eighth symphony; "Die Meistersinger" overture by Wagner; a Haydn symphony, the E flat (B. and H. No. 103), the tone poem, "With the Wild Geese," by Hamilton Harty, and the Brahms concerto in D for violin with Bronislaw Huberman as soloist.

At a dinner given to fifty of their friends on St. Patrick's Day by Lord and Lady Charles Beresford, and which was followed by a concert at which Lady Speyer played and Madame Wilna sang a particularly attractive feature of the musical program, was the group of German Lieder contributed by Theodore Byard, who has been winning laurels throughout Germany this winter in this genre of songs. Great enjoyment and enthusiasm was evoked by the singer's art, and many additional numbers had to be subjoined. Among those present were the Austrian Ambassador, Count Mensdorff, the Italian Ambassador, the Duchess of Beaufort, Lady Londonderry, Lady Mar and her sister, Lady Maud Warrender, the Marquis de Soveral, Lady Essex, Lady Dessborough, Mrs. George Bentinck and Lord Howe.

Leonard Borwick, who was the piano soloist at the last of the spring season of classical concerts, when the program was devoted entirely to Brahms, played the Brahms rhapsody in B minor, op. 79, No. 1; the E major intermezzo; and the variations on a theme by Paganini. As an interpreter of Brahms' piano music, Mr. Borwick has few equals in his ability to present through his finely adjusted sense of phrase outline, the unity and coherency of the

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It is not likely that London will see "Der Rosenkavalier" before the autumn, when the Whitney production will be put on in English. Mr. Whitney has been in Berlin for some time past consulting with the composer and superintending the many details necessitated in an English production the rehearsals of which will soon begin. The principal stars have not been definitely decided upon, but an excellent cast is promised.

The London Choral Society, Arthur Fagge, conductor, will give the Bach "Passion according to St. Matthew" on the Wednesday in Passion week. The soloists will be Plunket Greene, who will sing the passages allotted to the Saviour part; and Gervase Elwes, those of the Narrator. The other soloists include Esta d'Argo, Effie Martyn, David Evans, and John Prout. The London Symphony Orchestra has been engaged and the old form of accompaniments, with oboi d'amore and oboi da caccia will be retained.

Michael Zacharewitsch, the Russian violinist, has inaugurated a series of "Concerts Intimes," to be given at



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his studios on Saturday afternoons. These concerts will be devoted chiefly to chamber music compositions by Bach, Beethoven, Mozart, Tchaikowsky, Elgar, Saint-Saëns, Debussy, and unfamiliar works by both the old and new composers, "which are too seldom heard by the

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musical public," to quote a line from the prospectus just issued on the venture. Mr. Zacharewitsch, who will be the solo violinist at all concerts, will be assisted during the season by many noted instrumentalists and vocalists. Marie Fromm will be the accompanist.

Lillian Shimberg, the young pianist from Berlin, who made her first London appearance in Bechstein Hall, March 21, was compelled on account of sudden illness to discontinue her program after the first few numbers. Very talented musically and technically, Miss Shimberg will no doubt arrange for another London appearance in the near future.

Benno Moiseiwitsch, the young Polish pianist, was heard in the first of two recitals in Bechstein Hall, March 18. Mr. Moiseiwitsch's program was made up of the Beethoven "Hammer Klavier" sonata; the Liszt B minor sonata; and the Brahms F minor sonata, a formidable program and one taxing all the resources, physical, mental and temperamental. Mr. Moiseiwitsch, who has seemingly conquered all technical difficulties, read into these three works much that was purely individual, in fact the young artist's mode of interpretation was essentially subjective. Though one may not always agree with all that the subjective pianist may have to say in his readings of Brahms, Beethoven, and Liszt, when, however, their delivery is as imaginative, thoughtful, and virile as was that of Mr. Moiseiwitsch, then the varied, personal readings take on a charm quite apart from any preconceived notions one may have formed. In refinement, delicacy, and in finish of mood and manner of portrayal, Mr. Moiseiwitsch has attained to a high virtuoso degree of perfection. He will give his second recital April 8.

The Misses Elsa and Cecilia Satz will be the soloists with the new Symphony Orchestra, March 29, in the C minor double piano concerto by Bach, Landon Ronald conducting.

Wladimir Cernikoff, who has just returned from several successful engagements in the Provinces, will give two concerts in Holland in April, at Amsterdam and The Hague. Mr. Cernikoff has recently brought out some very attractive arrangements for piano of several Old World compositions by Rameck and Fiocco, Flemish composers; and by Mehul and Arne. They are published by Schott, and have attracted no little attention on account of their musicianly arrangements and refinement of style and ornamentation.

Wesley Weyman, the young American pianist, gave the first of two piano recitals in Bechstein Hall, March 22, appearing in a Liszt program. Mr. Weyman played with much taste and discrimination, and particularly in the sonnetto "Del Petrarca" brought to his work a fine sense of tonal values and a good conception of the Liszt idiom and distinguishing characteristics of pianism. Mr. Weyman will give his second recital March 31 when he will play the Mozart sonata in D major; a Chopin group, and the "Sonata Tragica" by MacDowell.

EVELYN KAESMANN.

Miss Farrar was most painfully unequal to her task (Ariane). Though she did better than one might suppose possible after watching her performance at the dress rehearsal of the opera, she hardly ever seemed to understand the dignity and meaning of the character.—New York American.

MUSIC IN LIVERPOOL.

LIVERPOOL, England, March 16, 1911.

The premier organization in Liverpool is the local Philharmonic Society, a close corporation, the shares of which are in a few hands and never by any chance on the market. The hall of the society is a rectangular building in the Italian style, covering a singularly sensitive interior. In fact, it is one of the most remarkable instances of an acoustical success, for no matter in what portion of the room you may happen to be located, there is not the slightest difficulty in hearing. The society gives twelve concerts during the season, the last of which will take place on March 21, when Georg Henschel will be in charge. Antecedent to a rather serious illness that has overtaken the regular conductor, Dr. Cowen, the directors decided on initiating the policy of inviting different conductors from time to time, not for the purpose of undermining Dr. Cowen's influence, but of affording that gentleman needful rest and at the same time creating a more lively interest in the concerts. The plan has worked fairly well up to the present, and is to be continued next season, though full details are, of course, not complete. Landon Ronald, Henry J. Wood and Fernandez Arbos have given evidence of their respective capacities, the first named presiding over a platform performance of "Lohengrin," with Perceval Allen, Walter Hyde and Robert Radford in the solo parts. The result from a choral point of view was hardly satisfactory, but the orchestra responded valiantly to Ronald's appeals, and the general effect was good, although there is no understanding the minds of those who chose such a method of presenting the music. Sir Henry Wood's principal battle horse was Tchaikowsky's fourth symphony, which he rode with his usual flagellant energy. He also galvanized the choir into giving something like an adequate rendering of Elgar's charming suite "From the Bavarian Highlands."

Señor Arbos was heard here some years ago in the capacity of solo violinist, when his talent was immediately recognized to be of first class importance. He has of late years cultivated the art of conducting, now holds important positions in Madrid and London, and is on the eve of a tour of Russia, etc., as chef d'orchestre. Curiosity, therefore, ran high on the evening of his appearance at the eleventh concert, but any doubt as to his knowledge of his art was dispelled by the skillful manner in which he piloted the band through Beethoven's eighth symphony, Wagner's "Flying Dutchman" overture, and the accompaniment to Saint-Saëns' flamboyant piano concerto in G minor, the solo being played by Irene Scharrar with immense élan. This particular item was a triumph for all concerned, and I may further add that it has rarely been the writer's lot to hear so unanimous and temperamental reading of the French master's brilliant work.

A pianistic expert in the person of the Englishman, Frederick Dawson, has been delighting amateurs by his fine technique and broad outlook. His recent historical piano recital extended from Bach, through Moscheles, Henselt, Beethoven, Chopin, to Liszt, and in each phase of his arduous task intellectual and technical qualities were in congenial relationship.

A saddening but inevitable occurrence was the farewell concert of Hans Richter, who, at the age of sixty-seven, very naturally considers that he has earned the right to retire from active work with colors flying. His program on March 13 was culled from Beethoven, Schubert, Berlioz and Wagner, and it is perhaps needless to say that the function was of memorable interest and deeply stir-

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ring. Richter evidently felt the spontaneity of the expressions of kindly feeling from an audience that totaled nearly 3,000 persons, and would have reached a much higher number if the holding capacity of the Philharmonic Hall, above referred to, had permitted it. The veteran conductor was not always received with such unanimous acclamation a few years ago, and it is not very long since that barely 500 people thought it worth while attending the splendid concerts given by this remarkable man. Thanks, however, to the enterprise of a local firm of music publishers and concert agents, Messrs. Rushworth and Dreaper, tentative experiments have been turned into success, and justified the enterprise; but the retirement of the master conductor has for the moment put a damper on musical affairs in the North of England, inasmuch as the difficulty of finding a man worthy to succeed him is very great.

The season is rapidly coming to a conclusion, so that, in the interim between now and next autumn, it is possible that arrangements may be made by which the Richter problem will be solved. Several men are mentioned to succeed him, but an ultimate decision will not be arrived at without anxious consideration and searching inquiry.

W. J. BOWDEN.

BRIGHTON MUSICAL NEWS.

BRIGHTON, England, March 11, 1911.

The winter season here is drawing to a close, and the principal musical events now are over. The recent attractions have been, however, of unexceptional interest. These have included a concert given by the popular contralto, Clara Butt, assisted by her husband, Kennerley Rumford (baritone), Pauline Hook, a sister of Madame Butt; W. H. Squire, the esteemed English cellist; Signor Certani (violinist), Philip Simmons, tenor vocalist, and Arthur Godfrey, and Herbert Cooke at the piano and organ respectively. The center of attraction was, naturally, Clara Butt herself, and she evoked tremendous applause by her renderings of German lieder and English ballads in her own unique manner. She had a splendid reception.

A pleasant change from recitals and symphony concerts was afforded on March 3, by Plunket Greene, the renowned Irish baritone. He delivered a "chatty" lecture on "Interpretation in Song," vocally illustrated by himself to the delightful accompaniments of Samuel Liddle. Mr. Greene gave very many highly important suggestions to those who wished to sing artistically; that is, with intelligence. He proved himself quite as capable and popular as a lecturer as he has done for so many years past as a vocalist. He attracted a large gathering of musical enthusiasts, professional as well as amateur.

A clever young Welsh pianist appeared on March 1 with the Municipal Orchestra in Rachmaninoff's second concerto. Ioan Lloyd Powell displayed his technical and

artistic powers, and bids fair to become famous in the near future. He played exceedingly well, and shows distinct traces of the influences he has imbibed from Busoni. Joseph Sinton, the conductor had prepared a well considered scheme of Russian music and to which his band did ample justice. The vocalist, George Baker, was good.

The crowning event of the season was the appearance of Nellie Melba, with Landon Ronald's new symphony orchestra. The Dome was a brilliant spectacle on March 10 with its thronged masses of listeners. The function was an enormous success in every way, and reflected credit on its organizer, Concert Director Percy Harrison, of Birmingham. Melba was in excellent voice, and in the best of moods. She and her audience were at once in complete sympathy, and every time she sang a furore of applause was accorded her. In Handel's "Sweet Bird," to

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., March 25, 1911.

Alexander Heineman, the noted lieder singer, scored a big success at his recital in the new Casino, Tuesday evening, March 7. This was the last of the W. A. Fritschy series this season and the house was sold out. It is to be hoped that Mr. Fritschy will continue in the field as "artist's" manager, as his offerings are always of the very best.

Busoni was in Kansas City that week, too, his recital occurring in Convention Hall, Thursday evening, March 9. The audience was wildly enthusiastic over his playing, and the program from first to last was one of stupendous and excellent choice—a real "Busoni feat." May Busoni be a regular visitor to Kansas City.

The greatest interest in Kansas City is the "boom" in the Symphony Orchestra movement. The two concerts given recently demonstrating the "means to an end" in a way were of utmost importance. To go into details concerning each concert would be unfair, as the circumstances governing each were so entirely different. The concert by fifty members of the Kansas City Musicians' Association, with Carl Busch conductor, was given in the Schubert Theater Tuesday afternoon, March 7. The program follows:

Overture to "Ruy-Blas," Mendelssohn; symphony, D major, Haydn; legende, "Zorahayda," Svendsen; "Song of the Ozarks," Carl Busch; "Praeludium," Jaernefelt; valse, "Triste," from "Kuelema," Sibelius; temple dance from "Olaf Trygvason," Grieg; andante from fifth symphony, Tschaiakowsky; "Pomp and Circumstance," Elgar. The other symphony concert was the third annual appearance of the local orchestra under the direction of Julius Osier. The soloist was Jeannette Dimm, pianist. This concert was given in the Schubert Theater Sunday afternoon, March 12. The program was as follows:

"Fidelio," overture, Beethoven; symphony, G minor, Mozart; concerto, op. 25, G minor, Mendelssohn, Miss Dimm; "Nachtlänge von Ossian," Gade; "Springtide," Grieg, strings; "Lohengrin," introduction to third act, Wagner.

Anna St. John will present her pupil, Dorothy Taylor, in her third annual recital, in Spalding Auditorium, assisted by Maude Russell Waller, soprano, Friday evening, March 31.

Word has been received from Mrs. Reiger, at Paris, announcing her return for a short visit here with relatives during the summer. Before sailing Mrs. Reiger will do some recital works in London.

The last of the free Sunday concerts will be given tomorrow afternoon in Convention Hall. A full report will be given at an early date.

The Kansas City Musical Club's second artist's recital will take place next Tuesday evening when Corinne Rider-Kelsey, soprano, and Francis Macmillan, violinist, will give an excellent program.

J. D.

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Vincent Needham's charmingly played flute obligato; the "Mad Scene" from "Hamlet," by Ambrose Thomas, and Ardit's "Rosebuds" waltz, Madame Melba was exquisitely accompanied by the orchestra. In the old time Scotch air, "Comin' Thru' the Rye," and his own "Down in the Forest," the conductor left his rostrum to preside ably at the piano. Landon Ronald is, without doubt, great as an interpreter on the orchestra, and his readings of Tschaiakowsky's fourth symphony, Dvorak's "Carneval" overture, Debussy's "Prélude à l'après-midi d'un Faune," and Wagner's introduction to Act 3, of "Lohengrin," left nothing to be desired, even by the most fastidious hearer. Ronald's precision of beat, his balance of tone, and the personal magnetism he infuses into his players and audience, all contribute to the effect of his performances, which justly may be summed up as "superb."

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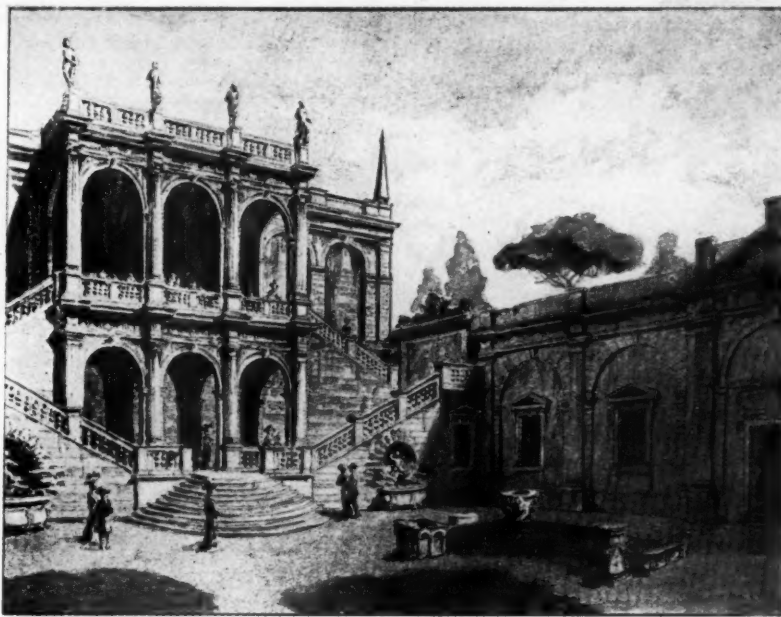
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ROME AND THE EXPOSITION IN 1911.

Rome, March 14, 1911.

The great lyric season of the exposition was inaugurated at the Costanzi Theater on Saturday, March 11, with Verdi's "Macbeth." The principal singers were Battistini, who had just returned from Russia, where he accomplished a most brilliant tour (having been decorated by the Czar with the Order of San Stanislao, a decoration very rarely given); Cecilia Gagliardi, and Mansueto, Banco. The success was complete, Battistini being an imposing and tragic Macbeth, singing and acting the difficult part with real mastery. He was obliged to repeat the air in the last act. Gagliardi was a splendid Lady Macbeth in voice, figure and interpretation, even though some persons thought her too sentimental, and not dark, gloomy, cruel enough. She and Battistini were rewarded with much sincere applause—I say sincere, because that nuisance known as the claque was not the only noise-maker. Mansueto as Banco displayed a powerful voice

ancient and modern, are being sent and placed constantly. It really is interesting to follow the ornamentation of all these lovely pavilions, garlands, niches with statues, fountains of every description, and everything so wonderfully artistic that it would be worth while to visit the exposition just to look at the pavilions and the general arrangement of the grounds, without seeing what there will be inside of them. All the fine arts from the most ancient to the modern will be represented. The great Tiber separates the two exposition grounds, which, of course, are one, and the beautiful new bridge joins them. On the side (Vigna Cartone) where the Fine Arts Building, which has been built to become a permanent exposition, has been erected and upon which one can look from the wall of the magnificent Villa Borghese, donated by King Humbert to the city and now called Villa Umberto, a large space of ground will be occupied by a Luna Park on the style of the one in Paris at Porte Maillot. One



VENETIAN PAVILION.

and a good conception of the short role. The chorus was splendid and did not seem like a grand opera chorus; they actually appeared to enjoy taking part in the play, and acted and sang with spirit and energy. The chorus as well as the orchestra has been recruited from among the best available elements. Mancinelli directed with energy. The scenery was good, but not correct in all details.

On the succeeding night, Sunday, March 12, "Don Pasquale" was given to a full house, with the celebrated Kashmann as Don Pasquale, and it was a marvel to think that Kashmann, who really is of the age Don Pasquale professes to be—seventy—could sing and play the difficult part as he did, with good voice, clear enunciation and correct comedy, never falling into vulgar buffoonery, as so many do. Malatesta was sung by De Luca, and he was simply delightful in the naturalness with which he sings and acts and the ease and correct emission of his agreeable voice. Rosina Storchio was Norina. She looked a picture as she came in reading her book, and she sang like a consummate artist, but she did not always succeed in covering the flaws time had produced in her voice, the middle notes being tired and hollow. She was spirited, graceful, charming, somewhat given to mannerism, but altogether very pleasing. The weak spot was the tenor Carpi, who has good intentions, but whose throaty voice does not correspond to the intentions; notwithstanding that, the pretty serenade of the last act was encored. Mancinelli conducted well, but his orchestra was at times too loud. The staging and costuming were lovely.

The exposition committee has inaugurated another season, a Galdonian season, with the celebrated Venetian actor Benini and his excellent company, at the Quirino Theater. Later Neapolitan comic opera (opera buffa) will be given there.

The inaugural ceremony of the exposition will in all probability be postponed for a short time, as many of the pavilions are not ready. The grounds, looking more attractive from day to day, and magnificent works of art,

will be able to go directly from the exposition grounds to Luna Park and to the Zoological Garden.

It has been decided to give the "Incoronation of Poppea," by Monteverde, later in the season, so the Teatro Argentina continues its new course of representations in prose.

The subscribers for the lyric season of the Costanzi have been a far greater number than on preceding years. Everything tends to make things look as though the new committee would be more successful than its predecessors. At the inaugural evening the King and Queen attended the Costanzi.

"William Tell" will have its first performance on Wednesday, March 15, the theater remaining closed for two days before that.

Spalding in Italy.

Albert Spalding, the American violinist, gave the following program at his recital in Florence, Italy, March 28 at the Sala Della Societa Filharmonica:

Sonata in la.....	Handel
Rondo in sol.....	Mozart
Primo tempo del Concerto in re.....	Tchaikowsky
Chanson Louix XIII et Pavane.....	Couperin-Kreisler
Romanza in la.....	Schumann
Bagattella.....	Sinigaglia
Andantino Quietoso.....	Cesar Franck
Danza Ungherese in sol minore.....	Brahms-Joachim
23 Berceuse.....	Oswald Henri
Polonaise in la.....	Wieniawsky

Baron Franchetti is an ambitious Italian nobleman, a connection of the Rothschild family; it is not stated that he has ever been a banker; but it has occurred to him to write operas, as Wagner said of another wealthy connected composer of the last century, who had in his day even more success than Baron Franchetti has had; by name, Meyerbeer.—New York Times.

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many in October to
participate in the
Liszt Anniversary
Celebration at
Heidelberg which
will be conducted
by Richard Strauss
and Felix Mottl, re-
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tour end of October.

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ORATORIO SOCIETY SINGS "ELIJAH."

Those who braved the elements last Thursday evening, March 29, and waded through the downpour to Carnegie Hall must have felt that Elijah's prayer for rain was highly unnecessary at that moment. And certainly the ladies and gentlemen of the chorus deserve great credit for singing with so much enthusiasm "Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices!" They heroically forgot all their personal grievances against the rushing waters and rose triumphant in the melodious music. This was, in fact, the best choral work of the evening.

It is difficult to make "Elijah" monotonous and tame, for it is so full of contrast and variety. Yet the Oratorio Society managed to introduce a goodly amount of this undesirable element into its performance. So many of the choruses were set and stolid. It was not that the tempo was too slow, but rather because of the feeling that there was no sprightliness in it. The movement sounded as if it was an exertion to go so fast. It reminded one of an elderly person blessed with the dignity of weight trying to run. The speed was maintained, but not with graceful ease. There was no verve in it. The fine chorus "Baal, we cry to thee," was deliberately taken too slow in order that the succeeding movements should have the advantage of the contrast of a quicker pace. But that is no reason why the accents should be omitted. The dramatic effect of an explosion on the letter B in the word Baal was overlooked. So far as the dramatic accent was concerned the chorus might just as well have said "Ale, we cry to thee." For this, of course, the conductor is to blame. And in the matter of enunciation of the syllables throughout the entire oratorio there was not only "room," but all out-of-doors, for improvement. The writer presumes the work was sung in English because he heard an English word now and then, and the book of words, moreover, was printed in that language so seldom honored in opera.

Among the soloists the most work fell to the lot of Clarence Whitehill who was the English-tongued and German-tuned Elijah for the occasion. He did his work admirably. Not only is his voice ample to fill the cavernous depths of the big hall, but the tone quality was never sacrificed on the altar of volume. The aria "Lord God of Abraham" was not only an expression of earnestness and even passion, but it was tempered with the dignity and reverence with which it is natural to suppose the prophet addressed the Almighty. "So not his word like a fire" roused the somewhat sparse audience to an outburst of sustained applause. "It is enough" suffered from the turgid tone of the cello on which the obligato was played, otherwise it is hard to see how the rendition could have been bettered.

The arduous soprano solos were admirably sung by Alma Gluck. The purity and beauty of her tones made every note of her work interesting. The great aria "Hear ye, Israel," was an occasion for another demonstration of delight from the audience, demonstrations to which this young soprano is already remarkably familiar with. It is possible that Mendelssohn had in mind, when composing this dark-hued aria, a voice of a mezzo-soprano and decidedly dramatic quality. But it is written so high that, in tessitura at least, it belongs to Alma Gluck's voice. At any rate it sounded well in her hands, or rather throat.

Christine Miller satisfactorily accounted for the contralto numbers in the work. The famous "O rest in the Lord" was sung with a sympathy that everyone in the concert room shared with her.

Frederick Gunster was the tenor. His "If with all your hearts" was by no means a memorable performance of an aria which so many famous tenors have made noteworthy. It is true that his accompaniment was most pre-functory and rough.

Annie M. Roth and Katherine Bushnell helped out the others in the angel scenes. And these angelic ensembles won a great round of applause.

Frank Damrosch, the conductor, acknowledged the homage of the choir and the greetings of the audience with a quick bow that stops short in the middle of it in a kind of arrested development.

Gabrilowitsch in Berlin.

Ossip Gabrilowitsch's recent recital in Berlin was a great success as the attached press excerpts prove:

Ossip Gabrilowitsch's only recital of the season in Berlin took place in Beethoven Hall before a large and interested audience. It is always a pleasure to listen to the clearly thought-out, lively sympathetic playing of this artist. Not only were the twelve Chopin preludes enthusiastically received by the audience, but also the shorter pieces of the third part of the program met with their approval. Tscherepnin's "Humoreske" sounded sprightly and grotesque, and the pianist's own "Melody" pleased very much. Brahms' E major rhapsody closed the evening brilliantly.—Der Reichsanzeiger, Berlin, February 7, 1911.

In the long list of virtuosos Ossip Gabrilowitsch, whom we have not heard for a long time, comes first. A pianist with a very wonderful, sure technique and a splendidly varied interpretative art, who handles the piano so as to bring out its possibilities to the utmost.—Deutsche Tageszeitung, Berlin, February 9, 1911.

In the performance of classics Ossip Gabrilowitsch takes pains to avoid all "playing to the gallery" and gives nothing but the work

itself. For soft lyric passages—particularly for rapidly changing moods—he finds an uncommonly beautiful tone. His playing is always noticeable for its fine, intelligent ideas. No wonder that, in the Chopin preludes, he proved his right to his reputation as one of the best Chopin interpreters of the present day. He received an ovation from his hearers.—National Zeitung, Berlin, February 8, 1911.

Gustave Huberdeau, French Basso Cantante.

Gustave Huberdeau, the eminent French basso cantante now familiar to all American opera goers, is not only an artist of distinction but one of the most useful, obliging and agreeable members ever attached to an opera company. He not only sings in his own tongue, but when called upon to learn roles in English, Italian and German, as he was this season by Andreas Dippel, manager of the Philadelphia-Chicago Opera Company, he did so with a



GUSTAVE HUBERDEAU.

grace and a thoroughness which delighted press, public and management. This trait is characteristic of the man, whose charming personality and consummate art have endeared him to all. He is a musician thorough and through with an experience in every field of musical activity. From the age of eight he sang the soprano parts of all the masses in the leading churches of Paris. He studied the theory of music and the violin and at the age of seventeen entered the Conservatoire, where he carried off the chief prizes with the highest distinction. At the expiration of his course, he was engaged by Albert Carré for the Opera Comique, where he remained from 1898 to 1908 creating the principal bass roles in every new production during that period. In the fall of 1908 he made his appearance in New York as a member of the Manhattan Opera Company, where he met with instantaneous success.

Mr. Huberdeau is unquestionably one of the finest and most polished basses heard here in recent years. From the Manhattan Opera House he was transferred to the Philadelphia-Chicago Grand Opera Company, and his artistic interpretations of such roles as Mefistofeles ("Faust"), Arkel ("Pelleas and Melisande"), Ragpicker ("Louise"), Palemon ("Thais"), Don Francisco ("Nabucco"), won for him instant recognition. He is not only an exquisite singer but an intelligent actor, while his con-



GUSTAVE HUBERDEAU.

cert work is of the highest order and his services are in active demand in the most exclusive salons of London and Paris as well as the foremost concerts, such as the Colonne and Lamoureux, where only the finest singers appear.

Mr. Higgins, director of Covent Garden, heard him sing this season and immediately engaged him for four successive seasons in London, where he will undoubtedly repeat his American successes.

The "Meditation," from "Thais" reeks with saccharine sentimentality, and there are passages in "Koenigskinder," as, for instance, the solo violin passage following the "Willst Du Mein Maie Buhle Sein," which are closely related to that popular tune of Massenet.—New York Press.

MUSIC IN CLEVELAND.

CLEVELAND, Ohio, March 30, 1911.

Perceval Allen, Wagnerian soprano from London, opened her American tour Wednesday night in Cleveland with a performance holding unusual artistic worth and brilliancy. Although Miss Allen has toured America in former years it was her first local appearance, and if her performance of last evening may be taken as her standard it is to be hoped that she will not neglect the Forest City in her visits to come. Miss Allen is a Wagner interpreter par excellence. There is no ranting nor fulminating in her delivery; her lyric passages are as sweet and tender as her dramatic passages are brilliant and teeming with emotion. She is intense, she exercises a grateful intellectual control over her voice and emotions, she is stately and dignified in appearance and submerges herself in her roles so thoroughly that Perceval Allen disappears and the Wagnerian heroine whose emotions she chances to be interpreting takes her place. The concert was further noteworthy in that it was the last symphony performance of the present season. It also brought to a close the tenth season of symphony concerts for which Adella Prentiss Hughes has so faithfully stood sponsor. Conductor Frederick Stock and the Theodore Thomas Orchestra gave an exclusively Wagnerian program. In connection with this program and to illustrate the perspicacity of a local critic and the transcendental height which local criticism has attained, the following is quoted from one of the newspapers: "Conductor Stock led his men nobly and forcefully through the intricate mazes of the music of the future." And another critic, after hearing Miss Allen sing her Wagner selections in German, felt constrained to utter this brilliantly enigmatic deduction: "She possesses a quite remarkable enunciation which caused her words to ring out in a manner that decides for all time the question of whether or not opera would be understood if properly sung in English." So the question is decisively settled.

The Irish Choral Society, under the direction of James H. Rogers, paid tribute to the Emerald Isle in a concert of exceptional merit in the Hippodrome last Sunday night and incidentally raised itself to a position that will cause it hereafter to be considered in a class with the best chorus organizations of the city. Although the concert was given with a limited number of rehearsals the work of the chorus showed a vast improvement over any of its previous efforts. Mr. Rogers must be congratulated for the results he has secured and commended for the high standard he has set. The soloist of the evening was John McCormack, the Irish tenor. His performance was brilliant. His rich and sweet lyric voice charmed the audience and brought him rounds of enthusiastic applause. With such a wealth of feeling and sincere sentiment did he sing his selections that there were but few in the house who were able to keep back the tears from their eyes.

Alexander Heinemann gave a return concert in the Grays' Armory Monday night that served greatly to increase the high respect in which he is held here.

David Bispham, who appears with the Mendelssohn Club in Engineers' Hall on April 6, will include in his program one of his famous recitations to music.

The final concert of the Harmonic Club will be held in the Grays' Armory April 25, under the direction of J. Fowell Jones. The Cleveland Symphony Orchestra, Johann Beck conducting, will provide the accompaniments and furnish several instrumental selections.

W. Dalton Baker has been engaged as soloist with the Rubinstein Club for its concert on April 17.

Marinus Salomons gave an illustrated lecture on "Die Meistersinger" Thursday evening in the Starr Piano Company's music hall.

R. N. O.

A New Rochelle Concert.

Josephine Dell-Lampe gave a vocal recital at New Rochelle, N. Y., last Thursday evening, March 30, to a fashionable audience in Masonic Hall. Her voice is a pure lyric soprano of an evenly good quality throughout its entire range from middle C sharp to the C sharp two octaves above it. She sang in four languages with equal facility and was frequently called on for extra numbers. J. Bodewalt Lampe contributed three compositions to the program, in addition to playing several violin solos and obligatos.

"I suppose, Jennie, you wouldn't want to go to the concert Wednesday in your old hat?"

"You dear thing—I couldn't possibly think of showing myself in it."

"That's what I thought, so I——"

"What?"

"Bought only one ticket to the concert!"—Meggen-dorfer Blaetter.

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30, RUE MARENGO (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delnaheide-Paris,"
PARIS, March 20, 1911.

The spacious, open air arena of Béziers was the scene of Camille Saint-Saëns' lyric tragedy, "Déjanire," the poem being by the late Louis Gallet. In order that the work of his friend and collaborator might not be lost, and attracted always by this page in the demigod's life, Saint-Saëns took "Déjanire" and has practically created a new



AT "LES HUGUENOTS."

Pierre—"How did you like 'Les Huguenots'?"
Alphonse—"A funny work! The Protestants and Catholics kill each other to music written by a Jew!"

work, most successfully produced this past week at the Monte Carlo Theatre. The parts which at Béziers were declaimed are now sung, notably the role of Iole; the entire opera is grandly emotional, technically perfect, linking musically suffering humanity to the Olympian gods. Hercules, son of Jupiter, had won after sore conflict the maid Déjanire to wife; as they journeyed happily together the centaur Nessus offered his help to cross the swirling river Euenus. Proving unworthy of his trust Hercules slew him with one of his poisoned arrows. The dying Nessus, pretending repentance, gave Déjanire his costly robe of magic power which would enable her to

regain her husband's love should it ever be on the wane. After many years of wedded bliss Fate sent Hercules to the Court of Eurytus which changed his destiny. Looking upon Iole, the daughter of Eurytus, Hercules straightway forgot home and wife and duty. He led Iole captive to his country and would spare her lover, Philoctète, only on condition that she would become his wife. Déjanire, thus discarded, refuses the aid of the sorceress Phénice remembering that she possessed the powerful talisman given her by Nessus. She persuades Iole to make Hercules put on this rich raiment for the sumptuous nuptials. No sooner had he put it on than fire seemed to burn in every vein. The pain was intolerable. He stretched his colossal limbs on a mighty pyre and in flames all that was mortal was purged away from him and Jupiter caught the noble soul away to the heaven of Olympus. The poignant role of Déjanire is interpreted by Félicia Litvinne in a powerfully expressive manner. Iole is simply and touchingly given by Mlle. Dubel; the enchantress Phénice is ably represented by Mlle. Germaine Bailac. The vehement, passionate role of Hercules admirably suits M. Muratore; while Philoctète is successfully given by M. Dangès. The orchestra and choruses under Léon Jéhin contributed to the success of the opera which was admirably staged by Raoul Gunsbourg.

M. Massenet is of those happy mortals who realize their ideals. He works earnestly, is young in mind, alert in body, and is possessed of charm of person and conversation. In 1912 his "Roma" is to be given at Monte Carlo. The livret or book of "Roma" by Henri Cain is taken from the powerful and melancholy "Rome vaincue," by Parodi. Meanwhile Massenet is correcting the proofs of his "Panurge," a work in three acts of which the libretto is by MM. Maurice Baukay (the senator Couyga) and Georges Spitzmüller. He is also presiding over the rehearsals of "Thérèse" which the Opéra-Comique will give to Parisians during the month of April. Manager Carré's interpretation and mise-en-scène of the work delights M. Massenet. "Thérèse" (written after a touching book of Jules Claretie) will be interpreted at the Salle Favart (as the Opéra-Comique is frequently called) by Lucy Arbelle and Edmond Clément, to whom M. Carré has added M. Albers. The decorations will be by M. Bailly. An interesting detail is the interpretation by Louis Diémer of the clavecin part. The great pianist interpreting the great composer will indeed be a windfall for the hearers. M. Massenet told the above details all in talking with a friend. Albert Carré does things splendidly, he said, in speaking of the preparations for "Thérèse." A certain success awaits the work which had a four years' successive triumph at Monte Carlo. It will be added to the triumph of "Don Quichotte" applauded at the Gaité with so much enthusiasm just now. "Thais," "Werther," "Manon," all have had wonderful successes. Massenet's works have had as many as three thousand representations in a year. "Roma" and "Thérèse" will soon add to these numbers.

At the Concert Colonne was given for the third time the "Messe solennelle" in D of Beethoven, preceded by the "Coriolan" overture and the piano concerto in G of the same master, played by Frédéric Lamont. Soli, chorus and orchestra numbering 300 executants, under direction of Gabriel Pierné.

Francis Casadesus is of those who write only when they have something to say and say that something to the very highest possibility of their art. The poetry of folklore and rusticity appeal to M. Casadesus who interprets musically their strong and simple language. "The Harvester" by Raoul Charbonnel, is located in Limousin; from that province. M. Casadesus has carefully incorporated in his music for "Le Moissonneur" all that is locally typical and interesting. Very charming are the "Chants du Limousin" (Prélude and la Lisette); "Chants de la Moisson" (the Nightingale, the shepherdess in the meadows, and the lullaby). The third part of the work is essentially decorative. The musical charm is its sylvan appropriateness, evoking a pastoral idyll where le bon Dieu has showered jollity and mirth, love and gladness, and there the ser-

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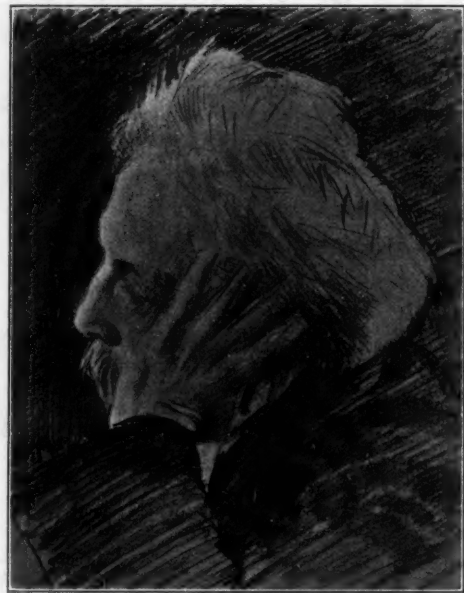
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pent is not. The open air seems the natural place for the performance of "Le Moissonneur" but it was most excellently performed under M. Chevillard's direction at yesterday's Lamoureux Concert in the Salle Gaveau. Among other things on the program were "Le Carnaval Romain" overture, Berlioz; Haydn concerto for cello, and the symphony "Eroica" of Beethoven.

The concert of the conservatoire brought forth the symphonic in C minor of Saint-Saëns; "La Procession" of César Franck (by Madame de Montalant); piano concerto of Liapounow, played by Ricardo Viñes; "Les Béatitudes" (7 and 8) by César Franck, with Mesdames Auguez de Montalant, Mary Olivier, MM. Journet and Cerdan, Toraille, Boussagol and Narcon as interpreters.

Program of the Sechari concert at the Théâtre Marigny offered its patrons the Lalo "Roi d'Ys" overture; Mozart piano concerto in C minor (cadenza of Reynaldo Hahn) played by Edouard Risler; first audition of a "Poème



GABRIEL FAURE.
Famous French composer.

épique," by Wassilevko; air from "Louise," sung by Maggie Teyte; "Rhapsodie basque de Ramuntcho" of G. Pierné; ballade for piano and orchestra of Fauré, played by M. Risler; "Ariettes oubliées" of Debussy, by Maggie Teyte, and ending with the Berlioz "Carnaval Romain" overture.

Pedro Gailhard, former director of the Paris Opéra, spoke to the Parliamentary Art Group on the subject of

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artistic decentralization. He was listened to with the greatest attention. The substance of M. Gailhard's speech is as follows: "Numerous young composers in France, specially in Paris, cannot have their works played, cannot even work, obliged as they are to give lessons in sol-fège or harmony. Italy, Germany and Austria outstrip France for they have in their large towns musical centers and theaters for the representation of inedited, unpublished works. A supplementary subsidy of 40,000 francs yearly is necessary for French provincial theatres where production of an unpublished work by a French composer should be obligatory. The Opéra and Opéra Comique do all in their power from this point of view. The 40,000 francs subsidy would be thus divided: 30,000 francs for the director; 5,000 francs for the author of the work; 5,000 francs to pay expenses of Parisian critics. It has seemed strange to the former director of the Opéra and to the members of the commission that the Ville de Paris does not subsidize its theaters (?) Subsidized theaters through their art and industry bring in enormous sums to the town. The Ville de Paris deducts an eleventh-part from gross receipts of their subsidized theaters which amounts to about a million francs yearly. M. Gailhard estimates that it would be more legitimate for the Ville de Paris either to aid the state to subsidize theaters, or not to deduct more than six or seven per cent. instead of eleven per cent. The sum thus gained would be sufficient to subsidize the theaters of the big town where national conservatories exist. In conclusion M. Gailhard said he was sure that the Ville de Paris, so artistic and so generous, would give its aid to French composers that they might become, the decentralization accomplished, the equals of Italian and German composers."

This year, as in preceding ones, the Châtelet will be the scene of the theatrical and musical movement of the spring season. M. Astruc, who for the last four years has given most brilliant reunions in this theater promises a new series of incomparable artistic beauty. In the beginning of May the four Beethoven festivals will take place under the auspices of the Société des Amis de la Musique. The Colonne Orchestra, directed by Felix Weingartner, will play the nine symphonies. Emil Sauer and Georges Enesco will interpret the concertos for piano and violin. The ninth symphony will have 1,000 performers. About May 20 will appear the much looked for "Saint-Sebastian" of Gabriele d'Annunzio, which will be presented in five prodigious decorations by the Russian painter Léon Bakst. In the beginning of June eight soirées of Russian ballet in which Nijinsky, Fokine, Madames Karsavina, Sophie Feodorowa, and eighty picked dancers will take part.

During the course of this Russian season at Paris, MM. Serge de Diaghilew and Gabriel Astruc will give a series of eight works, of which six are new; they will form two spectacles which will alternate in the course of eight evenings. The first of these spectacles will comprise the renewal of "L'Oiseau de Feu," by Igor Stravinsky; "Le Spectre de la Rose," a dainty choreographic poem of Théophile Gautier and which will be adapted to the "Invitation à la Valse" of Weber, instrumentated by Berlioz; then the symphonic poem of Liszt, "Orphée," played before a decorative panel of a new style, signed Léon Bakst; after that the second rhapsody by Liszt; finally the submarine scene of "Sadko" by Rimsky-Korsakow. The second spectacle will comprise the much looked for revival of "Schéhérazade" and two unpublished ballets; the "Narkis" of Nicolas Tchepmine, of which report says wonders, and "Petrouch-

ka" by Igor Stravinsky, poem of great picturesqueness. As in preceding years daintiness of decoration, costumes and illumination will be united to the choreographic perfection of Michel Fokine. The troop will be equal to its predecessors. Nijinsky and Tamar Karsavina, Sophie Feodorowa, Lophoukova, Schollar, Gachewska; also the splendid dancers Bolm, Rozay and Orlov with eighty first class dancing girls.

The conditions of the new specifications for the Opéra-Comique are now settled. Albert Carré will inaugurate his new privilege by producing "La Lépreuse" of MM. Sylvio Lazzari and Henry Bataille. It will be remembered that the authors of this work and the director of the Opéra-Comique had a little difference. Thanks to kindly intervention of their lawyers, they are no longer at variance and M. Carré may be congratulated upon a decision which opens the doors of his theater to a talented musician.

Telegraphic report from Nice says that Anna Judic is in such a state of health that it has been judged advisable to warn her son and daughters.

The health of Camille Saint-Saëns is much improving after his severe attack of grippe.

The two celebrated artists, Ida Isori and Paolo Litta continue their successful circuit in Italy. Every concert is a brilliant success. At Bologna Madame Isori won new triumphs at the last two concerts. Her melodious voice and thorough vocal skill rightly consecrate her queen of song, and justify her success and deep esteem of musicians and public.

Paul Goldschmidt (of Berlin) has given two piano recitals with gratifying success in the Salle Erard. This is his third year in Paris and his artistic growth over last year's recitals is remarkable, especially in repose and convincing authority, for his technic has always been beyond reproach. His touch is poetic; tone full and round, and style most finished—a combination of beauty and strength best expresses his talent. Mr. Goldschmidt's first program was formed of Schumann's "Etudes Symphoniques" and the fantasia op. 17; Liszt's sonata in B minor and the same composer's "Saint-François de Paul Legend." His second recital was dedicated entirely to Chopin: sonata in B minor; group of nocturnes, scherzo, mazurka and polonaise; closing with the B flat minor sonata—in all of which the artist showed exquisite taste and sound musical appreciation. The enthusiastic reception accorded Mr. Goldschmidt in Paris surely must incline him to return here again soon and to play often before such warmly responsive audiences.

At a matinée concert by the Cercle de la Française, dedicated to Italian music of the sixteenth century, the vocal honors were carried off by Madame Wermez and M. Caldeira, both formerly of la Scala at Milan.

Harold Bauer's second piano recital at the Salle des Agriculteurs proved even more interesting than the first one and tested the capacity of the house. He was in splendid form and played with much vigor and brilliancy—Brahms, Chopin and Liszt numbers being redemanded. The program was:

Sonata in G minor.....Schumann
Prelude, choral and fugue.....César Franck
Intermezzo, E flat, op. 117.....Brahms
Rhapsodie in G minor.....Brahms
Ballade in F major.....Chopin

EvocationAlberiz
El PuertoAlbeniz
Valse MephistoLiszt

Georges Enesco, composer-violinist, gave a concert with orchestra under direction of Pierre Monteux at the Salle Gaveau. The program was interesting and Mr. Enesco's interpretation of it was musicianly and highly satisfying. Beethoven's overture to "Egmont" opened the evening and the orchestra then accompanied the violinist through his performance of the B flat "Invention" by Bach; the D major concerto of Brahms, and the Saint-Saëns' third concerto in B minor.

The twelfth and last subscription concert of the Société Philharmonique, brought us Fritz Kreisler and Gerda Magnus supported by an orchestra under the able conductorship of M. G. Pardo. Mr. Kreisler was "toned" up to highest concert pitch and played the concerto of Vivaldi as only a Kreisler could. It was clean, clear, precise and well accentuated rhythmically and melodically—and the orchestra with the organ were made to "keep step" with the violinist's spirited expressions. After Mlle. Magnus' performance, clear in cut and tone, of the Bach D minor concerto for piano, Mr. Kreisler was heard in the fourth concerto (in D) of Mozart, and finished with the "Devil's Trill" of Tartini, probably more satanically "trillful" than any imp of His Satanic Majesty would venture to imitate. Kreisler is announced to play here in two other concerts later in the spring.

DELMA-HEIDE.

BRUNO HUHN'S CONCERT.

The white and gold ballroom of the Plaza Hotel, New York, was filled to overflowing on Thursday afternoon last, March 30, by a fashionable audience that frequently manifested its satisfaction in generous applause.

Bruno Huhn, who, in addition to having composed the various numbers on the program, and who played the piano on this occasion, was assisted by Edith Chapman Gould, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone.

The twelve songs on the first part of the program were admirably selected and contrasted. Never did two similar sentiments come side by side, nor were the songs too much contrasted in character. Bruno Huhn seems to have all styles of lyrical composition at his finger ends and he shows his judgment in selecting the style appropriate to the poem in hand. Lowell's "The Fountain" has a rippling, rapid, accompaniment with harmonies in the modern international style, and might have come to us from Paris, St. Petersburg, or Berlin without exciting comment. Sedley's seventeenth century stanzas, "Strophon the Shepherd," has a melody in the style of the Haydn period. Except for the accompaniment of the second stanza being put up an octave, and the later-day chords at the close, the song was thoroughly of the seventeenth century. McDonald's "Day Dream" is in the style of an English ballad. There are many Celtic touches in the music to O'Neill's "I Mind the Day," more inclined to be Scotch than Irish; while Berton Braley's "Kathleen" is set to a real Irish tune. Pope's serious poem, "The Dying Christian to His Soul," has a quiet beginning and an impassioned ending, both of which are admirably portrayed in the accompanying music. There is a passing suggestion of the prayer of the two children in Humperdinck's "Hänsel und Gretel" which in no way detracts from the beauty of this song.

That Mr. Huhn's command of various styles was not exhausted by this feat of versatility was evident in his setting of Hafiz's "The Divan," a cycle of songs for four voices, which filled the second part of the program. The oriental character of the poem was established at the first measure of the piano introduction. But here again Mr. Huhn showed his judgment in not overdoing the Eastern style, which would soon have become monotonous.

In the baritone solo "Up, Saki! Let the Goblet Flow," the clashing G and A flat of the introduction soon gives place to one of the most beautiful melodies of the concert. The latter part of this solo, in G major, needs no fantastic oriental rhythms or any other accessories, and the composer wisely let it remain in a simple, natural, and modern form. The cycle is now in the press. It can be strongly recommended to the singing world.

Ludwig van Beethoven.

"If God speaks anywhere, in any voice
To us, his creatures, surely here and now
We hear him, while the great chords seem to bow
Our heads, and all the symphony's breathless noise
Breaks over us with challenge to our souls!
Beethoven's music! From the mountain peaks
The strong, divine, compelling thunder rolls,
And, 'Come up higher, come!' the words it speaks
'Out of your darkened valleys of despair,
Behold, I lift you upon mighty wings
Into Hope's living, reconciling air!
Breathe, and forget your life's perpetual stings.
Dream,—folded on the breath of Patience sweet,
Some pulse of pitying love for you may beat.'"

—Celia Thaxter.

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LEIPSIK, March 16, 1911.

The Leipzig Conservatory is just receiving at Easter a distinguished addition to its violin faculty. The newcomer, Gustave Havemann, has given a concert with orchestral accompaniment, where he was welcomed by public and press in a great ovation. With a program comprising Felix Woyrsch's three movement "Skaldic Rhapsody," the new chaconne for violin alone, op. 117, by Max Reger, and the Beethoven concerto, the artist showed all those distinguished qualities of classic tendency which he had acquired directly from the late Joseph Joachim. Havemann was born at Güstrow, March 15, 1882. At six years of age he played violin in public at Rostock, but his parents then wisely kept him out of further concert work until he had a chance to attain relative intellectual and bodily maturity. At sixteen years he entered the Berlin Hochschule under Carl Markees and Joachim. Beginning with his nineteenth year, he was respectively concertmaster at Lübeck for two years, Darmstadt six years, and held responsible posts in Vienna, Bremen and Cologne before settling at Hamburg in 1909. He is said to have an unusually large repertory, which embraces not only the standard and classic literature for his instrument, but the works of practically every contemporary composer. The Woyrsch and Reger compositions of his Leipzig recital are dedicated to him. Woyrsch conducted the orchestra in the rhapsodie and the Beethoven concerto. The rhapsodie is a work that sounds well, both for the solo and orchestra, but it is not of high power inspiration or invention, and is hardly entitled to come into general use. The three movements bear the subtitles of "Heldensage," "Totenklage" and "Heimfahrt." The titles and general intent permit writing in a sort of archaic folk spirit. It comes near being beautiful, especially the "Totenklage," but it should be stronger. The Reger chaconne is a work whose great value as pure music should be apparent to any routine concertgoer. The rhythmic figure is, of course, in the general style of the Bach chaconne. The ensuing variations unfold much beautiful music in technical means about as Reger usually writes for violin solo. The work requires eleven minutes time to give. There is also a magnificent chaconne to close Reger's seventh sonata of his op. 91, for violin alone. That work shows some extraordinarily austere, or even transcendental episodes, yet the present chaconne will probably be more quickly understood and enjoyed, especially by those who are not accustomed to much hearing of the moderns. Havemann played the new Reger work in fullest realization of its content, then proceeded to a strong reading of the Beethoven. With still more age Havemann will make a bigger and steadier going message of the first movement. The larghetto was one of the finest movements of the evening's playing, yet the real climax of the concert was his superb giving, as encore, of the first movement and fugue of the Bach first sonata, in G minor. It was a performance fully worthy an artist who is assuming a responsible post in a famous institution, and all the conservatory forces present were delighted with the acquisition. Havemann is formal successor to the late Arno Hilff. Other violin faculty men here are Hans Sitt, Hans Becker and Robert Bolland.

The sixth and last Gewandhaus chamber music concert was only of the full blood moderns, to include Hugo Wolf's only chamber composition, his D minor quartet, the Pfitzner F major piano trio, op. 7, and, the very first performance of Max Reger's string sextet, op. 118. Reger played the piano part in the Pfitzner trio. The Gewandhaus quartet of Wollgandt, Wolschke, Hermann and Klengel was augmented in the sextet by Heintzsch, viola, and Hansen, cello. In this concert there was opportunity to test the potency of the Reger voice in competition with at least one genius of originality—Hugo Wolf, and further, to see how the sextet could interest after a session of rarely individual and beautiful music as came gushing forth in the Pfitzner trio. The Reger work proved fully equal to the emergency, though the first two movements hardly represented a new message from Reger and they stand lower in value of theme than his recent piano quartet, op. 113, in D minor, and the first two movements of

the piano concerto, first launched here in December. The third movement of the piano concerto is weak through its lapse to a conventional modern sighing or longing, as written by the symphonic poem and opera smiths. The sextet just now given in Leipzig is held together in continuity which is exceptional for Reger, just as his piano concerto holds together closer in its two good movements than most of the Reger works in large form. As usual, Reger has found the best music for his sextet in the "Largo con gran passione," though the last movement is an unusually bright one, in a rhythmic manner seeming to portend a fugue. The fugue is missing. As indicated above, those persons who are hearing much Reger music will hardly claim that the first two movements of the sextet represent a new message from him, yet its considerable value is apparent. The strangers to Reger music may find the entire sextet individual enough to keep them guessing. The Wolf quartet proved to be in truth a work of extraordinary originality, yet not entirely potent to convince in all its intentions. The composer wrote it at nineteen years of age. There is much beautiful and really effective music in it, nevertheless. All of the playing of the above program was superb in spirit, in clarity of interpretation and in general mechanical excellence.

Max Reger has formally accepted for December 1, 1911 to 1914, the conductorship of the ducal orchestra at Meiningen, made famous by Johannes Brahms. Reger will continue to give six hours a week instruction in composition at Leipzig Conservatory. The last privilege was firmly insisted upon by the composer. The Duke of Meiningen has conferred upon Reger the title of "Hofrath." Reger was already carrying the honorary titles of professor,



ROBERT AND CLARA SCHUMANN.

(From a daguerreotype taken at Hamburg in 1850 and now in the possession of Edward Speyer, London).

doctor of philosophy and doctor of medicine. The latter doctorship was conferred by the University of Berlin on the unique ground that music had comforting, therefore curative, attributes. The committee seemed to overlook the nerve wrecking that the composer's music is beginning to exercise on the unfriendlies. If the said unfriendlies only knew, their troubles are just begun. At thirty-eight years of age, the Mr. Hofrath, Professor, Doctor, Doctor is only now striking his gait. So is it also twenty or thirty years too soon to total returns on the real Richard Strauss.

Friedrich E. Koch's oratorio of the "Tageszeiten" ("Night," "Morning," "Noon," "Evening") was given its first Leipzig hearing by the Singakademie under the usual direction of Gustav Wohlgenuth. The orchestra was that of Winderstein, the soloists Anna Hartung and Elsa Suchanneck of Leipzig, Carl Raché of Berlin and Anton Kohmann of Frankfurt-am-Main. The composer came down from Berlin to hear the performance. The composition is founded on a text also written by the composer. It is a rather strange interweaving of secular and religious elements in either of its subdivisions. Practically considered, the text may have to be rated higher than the musical setting. The music is all beautiful, but it proceeds for two and a half hours, generally in motionless themes and tempos. One who sat just against chorus and orchestra could enjoy every minute of the session. The larger public in this Albert Halle fervently wished for an occasional bit of brisk singing or some kind of climax. The weak feature of the rendition was found with the soloists, three of whom had been called hurried-

ly in place of others who cancelled. Miss Hartung sang agreeably and consistently. Of the others, the tenor was by far the most tolerable. Returning to the music itself, it would seem unfortunate if so much careful composing by an intensely musical person should fail to remain in use. The quiet mystery, the reflection and the religious attributes of much of this music permit splendid passages of singing in pure tonal effects. The orchestra is continually employed in programmatic motives immensely well treated, if still quiet and almost as miniature. As much as one regrets to recommend vandalism, it is very probable that a good conductor's eye could discover numerous selections that could be thrown out in order to bring the work back to a form that would save it. Though the Leipzig audience required the composer to acknowledge applause, there was nothing like the demonstration really due the gifted if impractical author. A violin rhapsody with orchestra is the only other Koch composition given here in recent years. Though a fine and splendidly made work the critics failed to see any music in it. The probable fault was that they were not hearing fast enough to take in a work of so condensed music at a single hearing. The violinist who presented it was enjoying it exceedingly. Both the violin rhapsody and the oratorio are published in Leipzig by C. F. Kahnt.

At an afternoon musicale recently given by Agnes Kanter, pianists Käthe Döll, Erica Kumbach and Ivy A. Smith played selections by Chopin, Liszt and Paderewski. Tenor John B. Sieffert gave songs by Rubinstein, Godard and Puccini. Violinist Leo Schwarz played numbers by Ambrosio, Pierne and Bach, Mrs. Kanter accompanying. All of the renditions were highly enjoyable, as if the hostess had been very wise in her idea of persons to invite to appear.

The repertory of the Leipzig City Opera from March 12 to 20 includes "Aida," "Traviata," "Die Jüdin," "Der Opernball" and "Mignon," with drama and one church holiday alternating. Richard Hagel, who was for years first conductor at this opera, has been engaged for the similar position at Braunschweig. He will retain the direction of the Leipzig Philharmonic chorus established by him two seasons ago.

Arthur Nikisch will conduct two concerts in St. Petersburg, April 11 and 13. The probable programs are Weber's "Oberon" overture, Mendelssohn's third symphony, Schubert's "Rosamünde" music, Beethoven's seventh symphony, Wagner's "Rienzi" and "Faust" overtures, "Lohengrin" overture, Siegfried's Rhine journey from "Götterdämmerung," Vorspiel and scenes from first act of "Parsifal," with chorus. The singers are the famous Archangelsky Chorus, which made a sensation in Germany three or four seasons ago. A memorial program to the late Balakirew will be given by the St. Petersburg free music school established by that composer. There will be given the piano concerto, finished and orchestrated by Liapounow, who will here play the solo part, also three Balakirew songs just orchestrated by Liapounow, to be sung by Madame Zhruyeff. Furthermore, the symphonic poems "Tamara," "Russ" and "In Bohemia." A. A. Bernard will alternate with Liapounow as conductor. A representative song recital in St. Petersburg shows compositions by the Russians Borodin, Balakirew, Moussorgsky, Cui, Rimsky-Korsakoff, also by the Germans Brahms, Schillings, Berger, Weingartner and Richard Strauss. All of the above memoranda are from the St. Petersburg R'yetch.

EUGENE E. SIMPSON.

Talented Nichols Pupil.

Lillian Grieshaber, a promising young soprano pupil of John W. Nichols, gave an interesting recital in Astoria, L. I., recently, assisted by Mr. Mattmann (violinist), and Arthur D. Mayer (baritone). The Long Island Star, in speaking of Miss Grieshaber's work said:

Lillian Grieshaber's song recital was a success. Miss Grieshaber is to be congratulated on her rare ability. She gave different pieces in German, French and English with the greatest of ease. Her work was fully appreciated by the audience. Certainly the young lady has a bright future before her in musical circles. Her voice is not what would be termed powerful, but it is full of a sweetness of tone that reaches to all parts of the hall and seems to sink right into the souls of her hearers. The talented young soprano was repeatedly encored and presented with several beautiful bouquets. Miss Grieshaber is to be congratulated on her recital, for it was the biggest of successes and on all sides words of praise were spoken of her at the close.

Mary Cracroft to Return Next Season.

Mary Cracroft, the English pianist who made a most favorable impression on the occasion of her first recital in Mendelssohn Hall, will sail for Europe on April 8 to concertize until the latter part of November, when she will return for an extended tour of the United States and Canada.

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SAN FRANCISCO, Cal., March 13, 1911.

San Francisco is having many good things in music this spring. Josef Hofmann was here the last of February. Alessandro Bonci has just finished an engagement, and Busoni is coming next week. After Busoni comes Mischa Elman, Reinhold von Warlich and the Russian Symphony Orchestra.

Busoni's first recital comes on March 19, when he will dedicate the Scottish Rite Auditorium, which is the first adequate concert hall San Francisco has had since the great fire. Several Eastern engagements had to be canceled, so that Busoni might visit the Pacific Coast this year. He will give two recitals in San Francisco and one in Oakland. Some of his own transcriptions of Bach are included in the programs, and a goodly number of the works of Liszt.

Dr. J. Fred Wolle recently played the organ before the Pacific Musical Society in Christian Science Hall, including in his program several of his own transcriptions of Bach numbers, which were heard on this occasion for the first time in California. Dr. Wolle has lately been elected to membership in the executive board of the Music Teachers' National Association. He is also general vice-president of the Music Teachers' Association of California.

Yesterday afternoon marked the beginning of the open air concerts in the Greek Amphitheater at Berkeley, and the bright sunshine and soft air made the afternoon a delightful one to spend out of doors.

Mrs. Edward MacDowell, assisted by Zerlina Bartholomew, soprano, is to give a lecture recital in Berkeley, in the Town and Gown clubhouse, on March 16, under the auspices of the Berkeley Piano Club. The evening is to be devoted to the ideals of Edward MacDowell and his music.

An ambitious program, consisting of eleven arias from Italian, French and Spanish operas, was given by Cav. Ricardo A. de S. Encarnacao, in Kohler & Chase Hall, on February 24. He was greeted by a large audience and well received. His accompanist was Louis H. Eaton.

The second of the series of three chamber music recitals was given in Town and Gown Hall, Berkeley, on Sunday afternoon, March 5, with Adalaine Maude Wellendorf, pianist; Giulio Minetti, violinist; Arthur Weiss, cellist. The program included the opus 2 in C minor of Mendelssohn and the trio No. 2 in F minor by Dvorak.

An organ recital attracting wide interest was given by Clarence Eddy, in San José, at the University of the Pacific, on February 17. There being no organ available for a concert in San Francisco, music lovers were unable to hear the great organ virtuoso in this city, but several from this vicinity made the trip to San José on purpose to attend that recital, and they were more than repaid for the excursion.

The Pasmore Trio has just returned from an extended trip throughout the East. The three Pasmore girls—Mary, Suzanne and Dorothy—report a very successful tour.

Flora Wilson, who gave a recital at the Hotel St. Francis for the benefit of the Armitage Orphanage last month, is to sing again in Scottish Rite Hall next week.

On March 8 Eugene Blanchard presented his pupil, Haidée Seidemann, in Unity Hall, Berkeley, in an ambitious piano program.

Unity Hall was also the scene, on February 2, of the second concert of this season by the Franklin Carter String Quartet.

Los Angeles Symphony Orchestra.

The sixth concert of the fourteenth season of the Los Angeles (Cal.) Symphony Orchestra, Harley Hamilton, conductor, will be given on Friday afternoon, April 7. The orchestra numbers sixty-two players, with Arnold

Krauss as concertmaster. The program arranged for this concert will be made up from the works of Wagner, as follows: A "Faust" overture, "Night Song" ("Tristan and Isolde"), introduction and bacchanale ("Tannhäuser"), "Procession of Women" ("Lohengrin"), "Wotan's Farewell" and "Magic Fire" scene ("Die Walküre"), "Waldweben" ("Siegfried"), "Albumblatt," Vorspiel ("Die Meistersinger").

HOUSTON MUSIC.

Houston, Tex., March 2, 1911.

The coming of Bonci, the famous tenor, under the management of C. E. Oliver, in Beach Auditorium was a great musical treat in Houston last week. His voice created a sensation in musical circles, and every number was applauded enthusiastically.

March 2 was the date of the Houston Quartet Society concert in Beach Auditorium, with Miss Showalter as soloist. The young singer scored well on this, her first appearance, and the chorus sang with its usual success. A large audience was present.

The benefit arranged by Mrs. M. E. Bryan for Perle Evans Barber, the popular Texas reader, succeeded admirably. Assisting were Mrs. Turner Williamson (voice), Louise Daniels (pianist), George Dorseher (tenor) and Laura Stevens (accompanist). Mrs. Barber leaves in July for a six months' tour of Scotland and Ireland, through which countries she will appear with an English concert company.

Constance Balfour, who is greatly admired in Texas for her beautiful voice, spent several days in Houston, and sang at the First Presbyterian Church, where she was so long soloist. She was en route from California to Europe, where she will study for opera.

Katherine Allan Lively presented eighteen advanced piano pupils in concert in Beach Auditorium on February 25. Assisting were Mrs. Asbery (soprano), Henry Warner (violinist). A large and appreciative audience was in attendance.

The Treble Clef concert in Beach Auditorium was a most satisfactory one, and the artist soloist who appeared for the second time with this club was Madame Jomelli. The hall was packed to the very entrance. Never has the Treble Clef given forth better music than was heard last Monday night. The numbers were well chosen, and Mrs. Cox, the director, had so drilled her singers that chorus and leader were as one. Sincere compliments were heard on the splendid results obtained and the audience demanded an encore after the second group, and Mrs. Cox was compelled to bow again and again to satisfy the people. Madame Jomelli sang splendidly her German group, which came first, but in the second, which was entirely French, she appeared to the most delightful advantage. Her voice, so clear and sweet, together with her musical understanding and a charm of manner which at once wins her listeners, makes her a rare singer. Her fine dramatic power brought a thrill in every song she gave. As she sang the last number of her second group and applause rose to a tumultuous degree, masses of flowers were presented to her over the footlights, and as the smiling singer accepted, the entire chorus of fifty stood and showered her with roses. The encore, by request, "Annie Laurie," was sung so tenderly and with such winsome charm that an ovation followed. Jomelli is greatly beloved in Houston. Madame Jomelli's accompanist, Mr. Spross, shared the triumphs with the singer.

Interest grows daily in Houston and surrounding towns over the coming of the Russian Symphony Orchestra, which will be heard in the New Auditorium from April 10 to 17. The building holds several thousand, and William States Jacobs, pastor of the First Presbyterian Church, who is bringing the orchestra, has fixed the prices so low (two dollars and half for the week) that all may enjoy this splendid occasion. Rates are to be given on all the railroads, and the event will be epoch making in Houston's musical life.

Corinne Rider-Kelsey will appear in the spring concert of the Houston Quartet Society.

Thomas Goggan's new music house on Main street is well arranged and handsomely finished in every detail. This brings three of the leading piano houses within one block—Carter's Music House and C. Oliver's being the others.

According to Cincinnati, a symphony orchestra which pays is forever disgraced. "Oh! disgrace us!" cries Pittsburgh, St. Louis, Seattle, and even some orchestras nearer home.—New York Morning Telegraph.

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ARTHUR FRIEDHEIM,

Pianist.

PHILHARMONIC SPECIAL CONCERT.

Theodore Spiering again proved that it is the program rather than the star conductor which attracts an audience. Not that it is implied that the conductor of last Sunday afternoon's concert in Carnegie Hall was not good enough to be exploited as a star. On the contrary, his work was excellent, and it is hard to see how Gustav Mahler could have made the Tchaikowsky-Wagner program on this occasion more interesting to the unusually large audience. The applause after the popular "Pathetic" symphony showed too plainly that the audience was delighted. For the performance of the "Tannhäuser" overture, the "Parsifal," and "Walküre" excerpts, there is only praise to offer.

The policy of the Philharmonic Society in setting the seal of its venerable approval on the immature, though brilliant, performance of youths whose place is in the conservatory, not the concert room, is to be seriously questioned. This refers to a budding violinist of a few concerts back, and particularly to the pianist of Sunday afternoon, who played Rubinstein's D minor concerto. Playing in public is the ultimate end of long practice at the piano, it is true. But too much and too early public work is not conducive to a wide and enduring reputation as an artist, because it takes too much time and energy from the necessary studies.

Charles Anthony's Successful Season.

Opening his season with five appearances as assisting pianist with a quartet in New York, Philadelphia, Brooklyn, Boston and Fitchburg, Mass., Charles Anthony continued this notable achievement with private appearances in recital while dovetailing his teaching activities betwixt and between these appearances. His following growing continually larger and the demands for his solo services increasing in proportion almost coerced Mr. Anthony into giving a recital in Jordan Hall, Boston, on March 30, in which he demonstrated anew the sterling musicianship and unusual versatility which he fortunately numbers among his other gifts. Beginning his program with the prelude and fugue in E minor of Mendelssohn, he carried it through the prelude No. 25 and impromptu in F sharp of Chopin, to the prelude, fugue and variations for piano and organ by Cesar Franck, and so on to the "Pavillons" and "Romance" of Schumann, the rhapsodie, op. 119, of Brahms, closing with the "Reflets Dans l'Eau" and valse "La Plus Que Lente" of Debussy, and the study in form of a waltz by Saint-Saëns.

In all these Mr. Anthony's artistic versatility had full sway, since it is indeed a far cry from the magnificent breadth of the Cesar Franck, with its eloquent spiritual appeal, to the fluttering little butterflies now sad and now gay of Schumann, or the iridescent loveliness of Debussy's bits of inspiration, which were again capped by that master's "Claire de Lune," which Mr. Anthony gave as encore at the close of the program following several stormy recalls. When a young pianist acquits himself with equal distinction in the music of every school, as well as in solo and ensemble playing, he may feel well assured of his distinct niche not only in the artistic community where he makes his home, but wherever he may elect to work.

To prove this contention in the case of Mr. Anthony is very readily done, since the call for his solo and ensemble services has become so general throughout the country that he is now carefully planning his multitudinous duties for next season to embrace as much of this demand as possible without encroaching too much on the time given to his large class of pupils, who are as devoted to him as he is to them.

GERTRUDE F. COWEN.

Master School Gives Operetta Evening.

The Master School of Music, in Brooklyn, closed its series of musical performances last Wednesday evening, in Memorial Hall, Brooklyn, with operettas by Offenbach and Suppe. "Paquerette" by the former and "Ten Girls and a Husband" by the last named were sung by students and graduates of the school. Among those who especially distinguished themselves were, Mabel Dunning, Louise Gale, Marie Appleton, Enid Morel Pierce, Edna Goldsbery, Frederika Hoyt, Marie Stohman, Frances Linnell, Edna Childs, Belle Sheridan and Lillian Schnapper. Between the two musical sketches, Adama Hugo played a group of piano solos effectively and Mrs. Henry Dudley Love sang an aria from Charpentier's opera, "Louise." The previous affairs in this series were musicales at the home of Mrs. Blum, near Prospect Park, and Mrs. Frederick Pratt, on Clinton avenue. All of these events received the stamp of approval from prominent people in Brooklyn society. The Master School of Music, located at 96 Clinton street, is doing a great work to send educated singers and vocal teachers out into the world. Aurelia Jäger is the head vocal teacher. She has excellent assistants, and the teachers of languages and other branches are men and women of world-wide celebrity.

Tetrazzini's Marvelous Farewell Concert.

Five thousand, one hundred and fifty-four persons were seated at the Hippodrome, Sunday night, April 2, to hear Tetrazzini at her farewell concert for the season. Receipts of this concert amounted to \$8,425, being even larger than the previous concert which Tetrazzini gave at the Hippodrome about three weeks ago, which at that time was considered a record house for the Hippodrome. This is the third concert of the great soprano in New York within a month, her first concert having taken place in Carnegie Hall. The Hippodrome was simply a mass of human beings, and, in order to accommodate this large audience, seats had to be arranged on the stage, where 350 odd people sat breathless, and even the space occupied by

Her perfect intonation, her wonderful scales and remarkable trills, combined with her exquisite tone coloring, are the perfection of vocal art. When Tetrazzini sings, it cannot be called work, for it appears as if she needs only to open her lips and the result is that she must sing. There is never the slightest fatigue resulting. Besides singing the above numbers she gave numerous encores, and was as fresh at the end of the concert as at the beginning. She was the queen of song as well as the queen in appearance. Her numbers were interspersed by an excellent program given by Nahan Franko and his orchestra. Mr. Franko conducted with intelligence and enthusiasm and was forced to give several encores to the delight of the large audience, and in the accompaniments to Tetrazzini's numbers he proved himself a musician of staunch ability and a conductor of routine and experience. Mr. Franko is too favorably known to need further comment.

He also was called upon to play the violin obligato to the Bach-Gounod "Meditation." Madame Tetrazzini sails for London today (Wednesday) on the Mauretania, and will open the opera season at Covent Garden, London, on April 22. She will return to the United States next season again under the management of W. H. Leahy.

Walter Osterreicher, the genial flutist of San Francisco, played the obligato to the "Dinorah" aria in his usual finished manner.

McCormack Sings in Brooklyn.

John McCormack, the great Irish tenor, assisted by Marie Narelle, the ballad singer, and Maud Morgan, the harpist, gave a concert in the Brooklyn Academy of Music Wednesday night of last week. The concert was under the auspices of St. John's College. In spite of the terrible downfall of rain a good sized audience turned out to welcome these celebrated artists. The enthusiasm was extraordinary. Mr. McCormack and Miss Narelle appeared some weeks ago at a concert in Carnegie Hall, Manhattan, and their numbers last Wednesday evening included songs on the program at the previous concert. But it was lovely music which these artists provided for that assemblage in Brooklyn. The tenor was in fine voice, Miss Narelle sang delightfully, and Miss Morgan's harp solos were beautiful. The program follows:

Aria from Luisa Miller, Quando le sere.....	Verdi
Mr. McCormack.	
The Exile's Return.....	Needham
Come Back to Erin.....	Claribel
O'Donnell Aboe.....	Traditional
Miss Narelle.	
Autumn (from The Seasons).....	John Thomas
Spring (from The Seasons).....	John Thomas
Miss Morgan.	
Pagan Love Song.....	Arr. by Hamilton Harty
I Hear You Calling Me.....	Charles Marshall
Molly Bawn.....	Samuel, Lover
Mr. McCormack.	
The Wind that Shakes the Barley.....	Old Irish
The Dear Little Shamrock.....	Cherry
Kathleen Mavourneen.....	Crouch
Accompanied by Miss Morgan.	
Miss Narelle.	
Lullaby.....	Hamilton Harty
Avenging and Bright.....	Old Irish
Mr. McCormack.	
Lamento.....	Hasselmanns
Fairy Legend.....	Oberthur
Miss Morgan.	
Song of Thanksgiving.....	Allison
Tonight.....	Yardo
Miss Narelle.	
Oft in the Stilly Night.....	Moore's Melodies
Trottin' to the Fair.....	Stanford
Love Laid His Sleepless Head.....	Parelli
Mr. McCormack.	

Spencer Clay and Genevieve Moroney played the piano accompaniments.

Macfarlane's "Message" at Old St. Paul's.

Will C. Macfarlane's "The Message From the Cross" is to be sung in Old St. Paul's Chapel, Trinity Parish, next Tuesday, April 11, 12 o'clock noon, the composer at the organ, and Edmund Jaques conducting. Those desiring seats should arrive by a quarter to twelve.

Burritt Teaches Until August 1.

William Nelson Burritt announces that he will teach in his New York studio, 35 East Thirty-second street (telephone 2187 Madison square), until August 1; students may begin any time. Mr. Burritt always has a good sized summer class, student-teachers from the South and West contributing a large proportion of the numbers.

Reinhold Herman's new opera, "Sundari," had its premiere at Cassel.



Photo copyright, 1908, by E. J. Foley, New York.
TETRAZZINI.

the orchestra during the weekly performances was taken up by the audience. The enthusiasm of this large assemblage at the appearance of Tetrazzini is something never to be forgotten.

Madame Tetrazzini's concert tour, under the management of W. H. Leahy, of the Tivoli Opera Company, San Francisco, Cal., which began in that city last November and closed on last Sunday night in New York, has been the most triumphant one which has taken place in years in this country. Tetrazzini's numbers on Sunday evening included the "Carnival of Venice," polacca from "Mignon," "Shadow Dance" from "Dinorah" and an aria from "Aida" which she was gracious enough to sing in place of Barron Berthald, the well known tenor, who was prevented from appearing on account of indisposition. Tetrazzini was in splendid voice, which means that nothing finer in the way of vocal production has ever been heard.

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PHILHARMONIC RUMORS.

The story published in a New York morning paper to the effect that Frank Van der Stucken will be the next conductor of the New York Philharmonic Society is absurd and utterly without foundation. No such contract has been entered into by the organization and every executive connected with it denies emphatically the existence of negotiations to that end. Felix M. Leifels, secretary of the Philharmonic, sailed for Europe this morning (April 5) and expects to report something definite very shortly from abroad regarding the society's choice of a leader. Theodore Spiering, concert-master of the Philharmonic, who saved the society's season with his successful direction of the concerts, left in the lurch through Mahler's illness, will leave for Berlin on April 20 and resume his teaching there besides making European appearances as "guest" conductor. Van der Stucken, by the way, now is living in Cincinnati, where he has spent the winter.

BECAUSE Beethoven's fifth symphony was played five times last week in New York it does not necessarily follow that the ninth was played nine times or that Schubert's "Unfinished" was only partly played. In art matters logic sometimes lies.

On the forthcoming tour of the Metropolitan Opera Company, "The Girl of the Golden West" will not be a part of the repertory. Andreas Dippel was offered the rights for the same opera in English, but chose to purchase "Quo Vadis" instead—a wise choice when all things are taken into consideration.

SIR EDWARD ELGAR arrived in New York last week, accompanied (according to the daily papers) by a valet who is a prize fighter. Nevertheless, we shall not change our opinion of "Cockaigne." "The Apostles," the "Enigma" variations, and "Sir Edward's" terrific and dreary symphony. Apropos, where is it being played nowadays? New York had not one performance of the work this winter.

FELIX ALEXANDRE GUILLMANT is dead—a truly masterful organist, a thorough musician of the most dignified kind, one of the best composers in the domain he made his own, and a man who lived clean, thought high, and ever was ready to help, encourage, and uplift his brothers in the tonal profession. The world is loser indeed through the taking away of Felix Alexandre Guilmant.

LAST Saturday was an amazing day in the musical world. Arthur Nikisch accepted the conductorship of the New York Philharmonic, Debussy published his revision of Meyerbeer's "L'Africaine," Caruso announced his resolve to appear as Wotan next season, Mascagni and Leoncavallo wrote new operas that were successful, Richard Strauss was appointed choirmaster at the Sistine Chapel—but by that time April 1 was over.

HUMPERDINCK'S "Königskinder" had its tenth representation at the Metropolitan Opera House the other day, and thus established the high record in local operatic performances for this winter. Contrary to the lukewarm attitude of some of the critics immediately after the première, THE MUSICAL COURIER at once foretold the certain success of "Königskinder," a judgment amply borne out since by the attendance of the public and the amount of the box office receipts.

A VERITABLE sensation was caused in musical and newspaper circles last week by THE MUSICAL COURIER's publication of the full contract and the terms of sale between Oscar Hammerstein and the Metropolitan Opera House. Many dailies throughout the country reprinted the contract in full or in part, and nearly all commented upon it editorially. One of the most amusing viewpoints is represented by

the Rochester Post Express, which said: "So the Metropolitan Opera Company paid Hammerstein \$1,200,000 to withdraw his competition. The publication of this news should produce a crop of operatic entrepreneurs anxious to be bought out."

MAX REGER has accepted the position of conductor of the Meiningen Court Orchestra and he will leave Leipzig and take up his domicile in Meiningen next autumn at the beginning of the season. Twenty-five years ago Meiningen's orchestra, like its theater, was looked upon as a model organization. Hans Von Bülow, during the four years that he was its conductor, brought it up to the highest pitch of efficacy. At that time—from 1880 to 1885—Brahms was a frequent visitor to Meiningen, he having found in Bülow a most ardent disciple. Bülow's successor, Fritz Steinbach, although an excellent conductor, proved unable to maintain the high standard that Bülow had set up, and the same is true of the late Wilhelm Berger. The Meiningers now are looking forward to the advent of Reger, hoping that his coming will mark a new era in the musical life of that little town. Long before the regime of Hans von Bülow, the Meiningen Orchestra was known as an excellent body of musicians; Louis Spohr, Franz Liszt, Richard Wagner and Johannes Brahms conducted there on special occasions. The late Richard Muehlfeld, clarinet player of the Meiningen Orchestra, was considered the greatest clarinet virtuoso of his day. It was in Meiningen that Richard Strauss first won his spurs as a conductor, for he lived there several years, as a pupil of von Bülow, and assistant conductor of the orchestra.

THROUGH an amazing decision rendered by Justice Bischoff in the Supreme Court last week, New York musicians and managers will be thrown into consternation, for the wise and learned Court determined that all contracts made for Sunday theatrical or musical performances in New York are illegal. The ruling came in the suit of Dr. Ludwig Wüllner, who was trying to recover money from Oscar Hammerstein for an alleged breach of contract. It appears that the latter had engaged the baritone for Sunday evening appearances at the Manhattan Opera House, but when the time came for Dr. Wüllner to perform, had refused to allow him to go upon the stage after the previous refusal of the singer and his manager to cancel the contract with Hammerstein. In his answer to the complaint, the defendant made the ingenious plea that the agreement was void because it called for labor on Sunday, and cited the clause in the city's laws, reading: "All labor on Sunday is prohibited except the works of necessity and charity; in works of necessity or charity is included whatever is needed during the day for the good order, health or comfort of the community." Naturally, Justice Bischoff's ruling extends to other contracts than merely the one made between Wüllner and Hammerstein, and after this, any manager or artist will be able at will to ignore the terms of any agreement made regarding New York Sunday performances, and no legal redress could follow. It is a matter of interest to see how those affected will receive the decision, for aside from the theaters, Sabbath entertainments employing the services of paid soloists are given by the Metropolitan Opera House, the Volpe, Philharmonic, and New York Symphony orchestras, and the Arion, Liederkrantz, and other social clubs. Also, many famous singers, pianists and violinists are in the habit of giving recitals in Carnegie Hall during the winter season. The attitude assumed by Mr. Hammerstein in the Wüllner suit does not find commendation among the other managers and soloists affected by Justice Bischoff's decision, for some way now will have to be found through which Sunday engagements may be accomplished with business safety to both sides concerned in such transactions.

MUSICAL WOMEN IN CONVENTION.

While only 130 delegates were sent to the biennial convention of the National Federation of Musical Clubs held in Philadelphia last week, the 200 clubs in the Federation represent 40,000 persons (mostly women) in the United States and Canada. The Philadelphia musical clubs increased the audiences to those of the usual concert size and hence there were enough women and men in attendance to attract attention in a great city. To the onlooker from the large cities of the country, some of the sessions of the week seemed so insignificant as to merit scarcely any notice at all. But these unimportant and provincial meetings were atoned for by several splendid concerts, one of them by the Philadelphia Orchestra; another by prominent artists of Philadelphia, and a third with Philadelphia artists and Charles W. Clark, the American baritone, adding prestige to the occasion. There is no doubt that the women controlling the federation are in earnest—fearfully in earnest, but—and there must always be butts, it is quite apparent that the Federation must in the future operate on broader lines, or suffer in contrast with other bodies of its size.

Time and physical effort might be saved in future conventions all sessions could be held in one building. In Philadelphia, many of the visitors were fatigued because of the demands made upon their strength in traveling about the city for the meetings and concerts all given in different halls or rooms. Then the next thing for these well-meaning women to change is the character of the concerts. Three of the concerts were so mediocre, that many of the delegates themselves openly protested about being called upon to listen to the music. The idea of coming one thousand miles or more to hear a young lady from Oil City sing an "Ave Maria" and another young lady from some remote Western village play a Liszt rhapsody was not relished by the majority. These performers were neither better nor worse than one hears at the church entertainments in a provincial town. There is a feeling in the Federation that these performances by amateurs must no longer take up time in a federation that holds a convention but once in two years. Another point which the progressive members of the Federation will want to have changed is the delicate matter of hospitality. Delegates to the convention have their transportation paid by the clubs sending them; their board at hotels is paid by the club entertaining the delegates in the cities where the conventions are held. It is the intention of some members to ask the Federation to consider this matter of entertainment for future conventions. The Matinee Musical Club of Philadelphia raised over \$2,000 for entertaining the delegates and of this sum over \$1,600 was paid to the hotels. About a score of the delegates paid their own way, and a few of the leading families of Philadelphia entertained a limited number of the visitors. Now the independent and up to date women claim that all delegates to the future conventions should pay their own way, and so all that is incumbent upon the club acting as host for the convention is to provide the concerts. Had the sum expended for board been devoted to music, it would have been possible to give concerts with singers from the Opera. Some of the discussions also might be abbreviated and the same good accomplished.

Regarding the musical taste, those responsible could not wholly expect to escape criticism. Here is a case in point: At the opening reception held at the New Century Club, the only music for the night consisted of a violin solo, Hubay's fiery Hungarian "Hejre Kati." This number played by a young girl followed after the invocation made by the minister of the leading Protestant Episcopal Church in Philadelphia. Who was responsible for the faux pas? A Bach, Beethoven, or Mozart number, something legato, would have been fitting, but never what was given. The occasion was one of

great dignity, and the only feature that jarred was this inappropriate jingle played on the violin to piano accompaniment. The concerts given by the federated clubs themselves were unworthy of the convention, and fortunately enough, the majority of the women admitted it.

HELPING HUMPERDINCK.

Humperdinck's "Königskinder" gets this pat on the back from Henry T. Finck in last Saturday's New York Evening Post:

The reason why "Königskinder" is so popular and why it has been sung ten times already in New York, and twice as often in Berlin, is because it has melody, and it appeals to the emotions—most of those who heard it last Saturday afternoon were in tears over the death of the babes in the woods, buried in the snowstorm. And the fact that those who have heard it three or four times are much more enthusiastic than those who have heard it only once makes it safe to assert that "Königskinder" has come to stay. It is a permanent addition to the operatic repertory.

Lawrence Gilman explains in Harper's Weekly—and does it well—to what Humperdinck owes some of his popularity, and among other things says that "Königskinder" is an "authentic triumph." An excerpt from the Gilman article follows:

Engelbert Humperdinck is a singularly fortunate composer. He is the only living music maker who is permitted by the public and the critics to employ quite openly the style of Wagner without incurring their reproof. The result is unique. It offers the spectacle of a composer of our own time writing with entire frankness and nonchalance, and as by special warrant, in the manner of Wagner, employing his harmonic devices, his instrumental colors, his method of putting a score together—and (to resort to a contemporary elocution perfect and unequalled for condensed expressiveness) "getting away with it." That fact is sufficient in itself to confer upon Mr. Humperdinck distinction of a peculiar kind. Wagner has had descendants enough, in all conscience, within the last quarter century; but what one of them has been able to pattern so closely after him and at the same time to win the degree of respect and admiration, the sincere affection, indeed, that is indisputably the portion of the composer whose "Hänsel and Gretel" is close to the hearts of us all, and who only the other day won an authentic triumph with his newest work, "Königskinder"? It is no esoteric truth, known only to the initiate, that Mr. Humperdinck writes as much like Wagner as it is possible for any one to write without Wagner's genius—it is a recognized and admitted fact. There is the astonishing aspect of the case; that Mr. Humperdinck goes on blithely turning out music that is saturated with Wagner's influence, and yet provokes, not censure, but praise, affection, hearty admiration.

SALT LAKE CITY'S symphony orchestra will fall upon evil days unless the saline community decides to come forward with financial assistance and subscribe toward a guarantee fund to put the organization on a sound basis. The players have been receiving only \$1 per rehearsal and \$3 for each concert, while John J. McClellan, the conductor, worked on a purely utilitarian basis, and helped along the cause by taking never a penny for his services. "The real patrons of the orchestra," remarks the Salt Lake Evening Telegraph, "have been the players." The Deseret Evening News says succinctly: "There are at least 5,000 people in Salt Lake who can and should give from \$1 to \$5. This appeal is made to all to save the orchestra. Five dollars will be but 50 cents a year—\$1 but 10 cents a year. It will be a lasting shame and disgrace to withhold help now. Don't make the cheap defense that no one asked you directly—that you were not called upon in person." There can be no question as to the worthiness of the musical cause for which the Salt Lake City newspapers are working, and THE MUSICAL COURIER feels sure that success must result in a center where progressiveness and intelligence have been manifested so strikingly during recent years in other fields of culture and artistic endeavor.

MARCH 13.

March 13 marked the fiftieth anniversary of the first performance of "Tannhäuser" in Paris, the greatest scandal ever known in the annals of opera. The title rôle, as is well known, was sung by Albert Niemann, who recently celebrated his eightieth birthday. The correspondent of the Paris Temps interviewed Niemann last month, and the octogenarian spoke with a great deal of enthusiasm of that memorable Paris performance. "It was a première," said Niemann, "such as I never heard before or since. In the parquet sat a crowd who had come provided with whistles and whips and the noise they made was terrible. Young and old participated in the racket, and the old ones were worse than the young. The noise began after the first few measures and continued throughout the performance. In the second scene of the first act, when the dogs of the Landgrave appeared, a terrible hubbub arose; in the second act the public acted worse and seemed to lose patience entirely during the 'Saengerkrieg.' The noise became so great that Morelli, who was singing the part of Wolfram, had to stop, and the conductor lost courage and dropped his baton. Finally I stood up, advanced to the front of the stage and informed the public that I would stop singing unless they behaved better. This move was applauded and the scandal subsided somewhat. But in the third act matters became frightful, until I again threatened to leave the stage. Napoleon applauded only once and that was in the third act. During the second performance I saw Napoleon again in his box, and when I commented on this circumstance to Royer, the director, he replied, 'Yes, our Emperor loves the noise of battle.'

"You can imagine how Wagner suffered on the night of the première. I never before saw him so nervous as he was that evening. He sat in Royer's box and remained until the end, and he had also attended both the other performances, for according to contract the work had to be performed three times." During the interview Niemann brought out an album containing the criticisms of the Parisian première of "Tannhäuser." They make interesting reading. Méry wrote: "That is Austria's revenge! Having 'Tannhäuser' produced here was one of the stipulations of the treaty of peace of Villa Franca." Another critic wrote: "This labyrinth of confusing and strange tones succeeded in arousing only merriment." Auber, who was then director of the Conservatoire and had attended the performance, said, "I felt as if I were reading a book that is entirely devoid of punctuation." Niemann first sang Tannhäuser on a very primitive little operatic stage at Insterburg in the year 1853. He was enamored of the rôle from the very start and wrote to a friend, "'Tannhäuser' seems to have been written expressly for me." Niemann's personal relations with Richard Wagner began in the year 1858.

When the Princess Metternich succeeded in inducing Napoleon III to have "Tannhäuser" put on at the Grand Opera, Wagner, of course, at once thought of Niemann for the title rôle. The tenor was very willing and eager to sing the part in Paris, but he had difficulty in getting away from Hannover, where he was under contract for a number of years. Scholz, the director, would not grant him leave of absence. Scholz and Niemann were on bad terms, and their relations became more strained when the director forbade the tenor to wear his hat behind the scenes during rehearsals. A few days after this episode, however, Scholz himself appeared at a rehearsal with his hat on. Niemann immediately knocked it off his head, for which he was prosecuted by Scholz for assault and battery and condemned by the courts to one month's imprisonment. The music-loving King George took pity on the singer, however, and pardoned him and also gave him the desired leave of absence.

DUKAS' "ARIANE ET BARBE-BLEUE."

Paul Dukas' opera, "Ariane et Barbe-Bleue," set to a text of Maurice Maeterlinck, had its American premiere at the Metropolitan Opera House on Wednesday, March 29, with the following cast:

Ariane	.....Geraldine Farrar
Barbe-Bleue	.....Leon Rothier
The Nurse	.....Florence Wickham
Selysette	.....Jeanne Maubourg
Ygraine	.....Leonora Sparkes
Melisande	.....Rosina Van Dyck
Bellangere	.....Henrietta Wakefield
Alladine	.....Lucia Fornaroli
An Old Peasant	.....George Bourgeois
Second Peasant	.....Bernard Begue
Third Peasant	.....Basil Ruysdael

Conductor, Arturo Toscanini.

The rising curtain discloses a vast hall in Blue Beard's castle—a true Maeterlinckian hall with cavernous spaces, huge shadows, and mysterious recesses with dread inspiring doors. It is evening and the fitful glow of candles relieves the semi-darkness only a trifle. Outside expostulating and shouting voices are heard. There is the audible tread of many unseen feet—another Maeterlinckian touch. The voices sing: "To death, to death," and apparently threaten Blue Beard who is bringing to the castle, Ariane, his sixth bride, the other five having disappeared mysteriously after marriage, and being considered by the villagers to have suffered death at the hands of the monster. Separate voices in the crowd vociferate: "He shall not have this one. She is too pretty. I am told she knows everything. The other wives not dead? Oh, la! la!—I buried them myself. One evening as I was passing, I heard singing. They say their ghosts have come back. Look, look! The windows are closed! They are going in! There's nothing to be seen! To death! to death! to death!" At that moment the six large windows of the castle interior close of themselves, shutting out the voices of the crowd.

Shortly after, Ariane and the Nurse enter the hall, the latter in frightened accents advising the new-made wife to hasten from the castle and so escape Blue Beard's dominion. Ariane makes answer that she believes the other wives to be alive. "He loves me, I am pretty, and I'll know his secret," she makes declaration, putting a great truth in unconsciously epigrammatic form. "Dis-

obedience is the first duty," continues Ariane, with suffragette insistence, and shows the Nurse six silver keys and one of gold. "He gave me these keys; they open the bridal treasures he has locked away. The six silver keys I am allowed to use, but not the gold one. That is precisely the most im-



ARIANE DEFYING BLUE BEARD.

portant. I'll throw away the others and keep this one."

The Nurse is more mercenary and picking up the despised keys unlocks the doors they fit, revealing fabulous riches in filmy amethysts, amorous sapphires, languorous pearls, passionate sapphires, alluring diamonds, and sensual rubies. Ariane is not tempted by the shower of Golconda, but fixes her gaze on the seventh door, into which she inserts

her shining key. A stifled, distant chant issues from the darksome depths disclosed by the opening portal. "Listen," whispers Ariane:

The five daughters of Orlamonde
(The black fairy is dead).
The five daughters of Orlamonde
Have searched for the doors . . .

sounds the direful song of the cellar. "Those are the other wives," ventures the Nurse, and Ariane says "Yes." The chant continues:

Have lit their five lamps,
Have opened their towers.
Traversed three hundred halls,
Without seeing the day . . .

Nurse tries to close the door, while Ariane, fascinated, listens:

Have opened a sounding well,
Gone down into it
And a closed door found
With a golden key there . . .

"I see steps under the sill," says the newest Wife; I am going down where they are calling me. . . ."

They see the ocean through cracks,
They are afraid to die,
And beat upon the door,
Not daring to open . . .

At the last words of the chant Blue Beard enters the hall. "You, too," he mutters vocally. Ariane faces him. "I, especially," she declares.

Blue Beard—"I believed you were wiser and stronger than your sisters.

Ariane.—How long did they obey you?

Blue Beard.—Some a few days, others a few months; the last a year.

Ariane.—Only the last one deserved to be punished.

Blue Beard.—It was very little I asked.

Ariane.—You asked them more than you gave.

Blue Beard.—You are losing the happiness I wished for you.

Ariane.—The happiness I seek cannot live under a shadow.

Blue Beard.—Give up trying to know and I will forgive.

Ariane.—I will forgive when I know all!

Blue Beard (seizes Ariane by the arm).—Come!

Ariane.—Where do you want me to go?

Blue Beard.—Where I will take you.

Ariane shrieks, and the peasants come rushing into the room. Blue Beard draws his sword. Ariane, self-possessed, addresses the crowd: "What do you want? He hasn't done me any harm." She pushes back the peasants, closes the door, and at the fall of the curtain, Blue Beard, with lowered eyes, gazes at the point of his sword.

A many pillared and very dark underground chamber is the scene of the second act. Ariane and the Nurse descend the stairway, the former carrying a lamp. They discover the five Wives, huddled limply on the ground, moaning. Ariane calls them "my sisters" and embraces and kisses them "in a kind of convulsive hysterical madness." Gradually the miserable Wives are awakened to response and they reveal themselves as Selysette, Ygraine, Melisande, "whose hair enshrouds her like a flame," Bellangere and Alladine. Ariane speaks to them of spring, of the daylight, the birds in the trees, flowers and beautiful gardens, and asks them whether they intend to live always in darkness and terror. The Wives do not answer. They do not even smile. A drop of water falls from the roof and extinguishes Ariane's lamp.

A pale glow illumines a crevice in a rear vault. "Where does the light come from?" asks the intruder. "We don't know," is Selysette's supine reply. "But we must find out." So saying, the wonderful Ariane climbs up the wall of the vault and with astonished eyes the Wives watch her remove bolts and bars and reveal a dark, shiny glass surface, through which the light filters dully. "Give me a rock," cries Ariane, and being handed



ARIANE LEADING THE WIVES TO FREEDOM.

one by Selysette, she strikes the glass sharply and breaks pane after pane, allowing glorious golden rays to stream into the dungeon. A beautiful landscape reveals itself to the half blinded women, and they hear the enchanting murmur of the sea, the music of the wind in the trees, the singing of birds and the sound of shepherd bells in the distance. Hand in hand, all the Wives pass through the opening Ariane has hewn, and dancing and lifting their voices in melodious hymning, disappear along the flower strewn path, while quite gaily now sounds:

The five daughters of Orlamonde
(The black fairy is dead)
The five daughters of Orlamonde
Have found the doors!

Act III takes us back to the castle hall of Act I, where, by the light of candles, we see Selysette, Melisande, Ygraine, Bellangere and Alladine dressing their hair, adjusting the folds of their rich robes and bedecking themselves with flowers and jewels. Ariane shows them how to enhance to the fullest their natural physical charms. Suddenly Nurse announces the return of Blue Beard, whose carriage is at the outer walls, where the rebellious peasants threaten to do him violence. Shouts, cries and the noise of battle without indicate a conflict, and the thoroughly frightened Wives, watching from the windows, describe the wounding and capture of Blue Beard, who is brought into the room with his arms securely bound. The five Wives sink to their knees instinctively at the sight of their lord. Blue Beard is laid upon a divan, and the peasants, at the suggestion of Ariane, depart after leaving him to be "finished" by the women. She bids the other Wives rise and shows them how to dress the wounded man's hurts. "Have you a knife?" Tremblingly the Nurse and Melisande hand her two. With the sharpest she cuts the cords that bind Blue Beard. He turns toward Ariane. She kisses him on the forehead and walks slowly toward the door, where she urges Selysette, Melisande, Ygraine, Bellangere and Alladine to accompany her to freedom. In different ways they all refuse. Ariane and the Nurse move away. The five Wives draw near to Blue Beard, but his look is fixed upon the departing Ariane going away, away, away . . .

Although Maeterlinck disclaims any idea of symbolic intention in this "Ariane" and refers to it simply as a "sketch for a libretto," the real meaning of the playlet must be clear even to those who are not familiar with the Maeterlinck system of refracted thought and delicate suggestion. There can be no question about the identity of Ariane; she is the New Woman, displayed in all the might of her contemporary power. Man, as pictured in Blue Beard, shows which way Maeterlinck's sympathy blows, for the lordly male is shown as polygamous, domineering, selfish, cruel, and boastful. There are delicious touches of satire throughout the libretto and they stand out so clearly, particularly in the third act, that their detailed mention is not necessary for experienced theater goers.

What Dukas saw in this very simple tale for operatic illustration does not appear at first blush, even though he has knit about it a wonderfully ingenious and closely welded score with definite purpose and consistent musical style. Of action there is little in the libretto, repetitions and anticlimaxes occur in the first and third acts, contrasting motives are limited to Ariane's determination, the inertness of the Wives, and Blue Beard's ferocity. The last named trait counts for little as he comes into conflict with Ariane during only a few moments and each time is restrained by the peasants rather than by Ariane, from asserting his mastery over her. Blue Beard sings but a dozen measures; the five Wives have snatches of song; the Nurse delivers fragmentary recitative; only Ariane voices a sustained vocal part and taxes the inventiveness and descriptive powers of the composer to the utmost,

for she stays on the stage from almost the rise of the curtain to its final drop.

Dukas operates musically in the manner of the advanced moderns, for he disdains set or closed forms and pours out his thoughts in free order, directly, involuntarily, with each turn of the textual meaning, and with each change of mood of the character reflected in the tonal commentary. In order to follow such a system successfully, it is presupposed that a composer has something to say and possesses the technic with which to say it, otherwise the resultant music would be a series of chaotic sounds without any meaning or direction. Dukas uses distinguishing thematic motifs here and there, but he does not apply them slavishly in the Wagner manner; he employs the tonalities brought into freer use again by Debussy, but does not make a cult of them to the exclusion of the older modes; and lastly, the Dukas orchestration duplicates Strauss' contrapuntal complexity and boldness of color without dedicating itself preponderantly to photographic delineation of concrete phenomena, and literal transferences into tone.

With melody in the commonly accepted sense, Dukas has small concern, and indeed such arbitrary musical architecture would be very much out of place for a purely imaginative and mystical libretto like that of "Ariane et Barbe-Bleue." He has selected the correct medium in the manner he brings forward, and if at times it fails to impress the listener with due intensity, it is only because the cleverness of the text writer has not kept pace with the fertility of his composer. Without melody that lilt in the accepted rhythms, there is distinct lyrical charm nevertheless in the episodes where Ariane hears the voices of the imprisoned Wives, sings to them in their cavern, unites with them in choral rejoicings at the end of Act II, praises their charms in Act III, and begs them to go away with her at the close. Graphically realistic and shot through with fascinating color—here the word "color" really applies—are the orchestral descriptions of the various kinds of gems disclosed in the six vaults, and of the sea and bird music when the vista of freedom opens itself before the gaze of the prisoners. Other vividly accurate orchestral touches occur when the peasants hesitate in the presence of Ariane, when Blue Beard and his retainers fight their losing battle with the rabble, and when Ariane finds that her efforts to free the Wives

in spirit were vain, even though she liberated them in the flesh. The Wives' dread of Blue Beard is skilfully indicated time and again in the score, even when his feared presence is not on the stage.

Geraldine Farrar endeavored to read into the Ariane role a certain degree of vocal and physical assertiveness which it never was meant to embody. The singing part is not made for prima donna purposes and must seek to fuse itself with the orchestra rather than to surmount it or exploit itself as a thing apart. The Farrar voice has acquired a shrillness and purely dynamic force which robs the Ariane illusion of all aloofness and poetical meaning. In almost her entire portrayal, Miss Farrar suggested artificiality and cheap melodrama. With her lack of vocal variety and unchanging color in tone-production, it was a trying ordeal to listen to the singer for three whole acts.

Of the other members of the cast little can be said, for their roles gave them only trifling opportunities. Florence Wickham, as the Nurse, suffered from the same singing and histrionic faults as Miss Farrar, but Henrietta Wakefield revealed real grace and sympathetic quality of voice, and Basil Ruysdael did a solo bit with distinction.

Arturo Toscanini, as usual, mastered the score down to the smallest detail, set forth all its finesse, and wealth of shimmering tone color, and laid bare its intricacies with searching analytical exactness and propulsive temperamental sweep.

The scenic furnishings of "Ariane et Barbe-Bleue" call for no great lavishness, but require unlimited good taste, which the Gatti-Casazza management possesses in generous measure.

FROM the New York Sun is this pithy little anecdote:

Heinrich Conried may not have known a great deal about music, but he was an experienced actor and theater manager and he thoroughly knew the business of the stage. Therefore when he saw Alois Burgstaller tangling his legs up in bow knots as he was wont to do, especially in Siegfried and Parsifal, he went to the tenor and tried to give him some lessons in carriage. But Burgstaller waved him aside and said, laughingly:

"I do not sing with my feet!"

It is a pity that some of these people who do not sing with their feet cannot leave them behind when they come before the public. Some of us would be very glad. Sometimes we wish they would leave their heads behind them, but of course they do need them for singing.



ARIANE CUTTING BLUE BEARD'S BONDS (ACT III).

REPRESENTATIVE PHILADELPHIA MUSICIANS.

THADDEUS RICH.

Thaddeus Rich, whose work as concertmaster of the Philadelphia Orchestra is well known, is a distinct personality in his chosen profession. In his outline of this season as is his yearly custom, Mr. Rich has presented many new works, among them modern sonatas and concertos together with a decidedly interesting concerto for violin and double bass by G. Bottesini. Mr. Rich is familiar with every phase of music from the old masters to the modern school and is as much at home in the compositions of Max Reger as in the sonatas of Bach. America can boast of no other violinist of his years to whom the world has offered such a varied and interesting experience. At the age of fifteen, he was graduated from the Leipsic Conservatory with the highest honors and after completing his education under Josef Joachim, he was appointed to a fine position in Berlin at the age of seventeen. This position he resigned to concertize. His travels brought him home to America at the age of twenty.

After appearing in a number of the principal cities with great success, before crowded houses, Mr. Rich was engaged as concertmaster of the Philadelphia Orchestra, which position he has now held for five years. He has endeared himself by his sincere work as an artist of distinction. There is a splendid spontaneity in the work of this gifted artist. High, clear, pure tones, marvelous technique and great repose are the chief marks of distinction in his playing. He is growing steadily in the favor of the musicians of the Quaker City, who now recognize him as one of the most artistic violinists in the country.

During the time Mr. Rich has been in Philadelphia he has presented nearly every available violin concerto and many of the chamber music works both at public and drawing room recitals. His solo work with the Philadelphia Orchestra has been a series of musical treats, one of the most remarkable features of his work being the absolute faultlessness of tone and technique.

Following his very efficient work as concertmaster of the Philadelphia Orchestra, Mr. Rich is kept busy with the many calls made upon his time for concert work, a large list of pupils and his many interests in the musical field.

STERNBERG AND THE STERNBERG SCHOOL OF MUSIC.

Some ten years ago THE MUSICAL COURIER contained the following remarks about Constantin von Sternberg: "Quiet, steady and incessantly has his remarkable influence radiated to every part of this country. What an endless list of important works has his masterly playing introduced to us! What a list of well established teachers and players has he brought out! What favorites many of his works have become among us, and how they have held their place among all classes of players, while myriads of other compositions are gone and forgotten! And how he has wormed himself into our ideas, our feelings, our very language! What more could he do to become an American, and what other musician, native or foreign, has done more for our musical development?"

The truthfulness of the foregoing statement has since then only increased in force. No more universal musician could be found in the United States. As a pianist he scored overwhelming successes this very season. As a composer he has made many contributions which maintained or even raised the high standard of his work. As a teacher he may be placed among the few best in the world.

The Sternberg School of Music, which he founded twenty years ago, started with four pupils and is now rapidly approaching the one thousand mark. Its pupils represent fifty-three different cities in seventeen States. Its faculty of thirty-six teachers is of the best, and as to its methods all that can be said is that it employs the method which is best suited for the individual pupil. In the piano department Mr. von Sternberg is ably assisted by Mrs. M. B. Moulton, whose work has earned for her a reputation which any instructor might envy. All the other piano instructors have been trained in this school, and are propagating the art principles which the chief of the institution has instilled in their mind. As to unity of purpose, this condition is almost unique in this country, if not in the world. Mrs. Emma Osbourn has been unusually successful as a vocal teacher. A fine singer herself, she has breadth of mind to deal with each individual voice as with a separate problem. The violin department is in charge of Antonin Blaha, a pupil of Sevcik, and an esteemed member of the symphony orchestra, while the organ department is headed by Russell King Miller, one of Philadelphia's very best organists and well known as a successful composer. He also is in charge of the composition classes. Space forbids the enumeration of the excellent men and women surrounding the chief whose

picture graces the cover of this issue of THE MUSICAL COURIER, but the fact that they are employed in this fine school is, in itself, the best recommendation that could be given them. This season has been a noteworthy one for the unusually large number of pupils who have been placed before the public in a number of legitimate concerts and recitals. Robert Armbruster, Dorothy Goldsmith, Robert C. Braun, Israel Cahan, Elsie Bruggeman, Mary Woodfield Fox, Agnes Clune Quinlan (who had previously studied at the Royal Academy in London) and Carl Doering were among the most notable ones whose success was not obtained before an invited audience but at regular public concerts.

ELLIS CLARK HAMMANN, PIANIST AND TEACHER.

Ellis Clark Hammann, concert pianist and teacher of piano, throughout each musical season is kept so continually before the Philadelphia public in his concert work that further word about his work, in its artistic interpretation of all that the world holds good in music, would be mere repetition. His various duties as organist and choirmaster of Calvary Methodist Episcopal Church, where this winter he has presented several choral works aside from the oratorio and regular choir work; the success of the Bryn Mawr College Glee Club, under his direction, also a large chorus at the Training School for Kindergarten Teachers, director of the music at Miss Wright's School, Bryn Mawr, and the very great demand made upon his time by those wishing his services as accompanist, which demand gives many the impression that Ellis Clark Hammann is an accompanist, bespeak his activity. Now while this is the case in the highest sense of the word, "an accompanist being born—not made," still he does not wish to put in the background his fine work as a soloist, to whom the classic and modern school alike receive exquisite expression at his hands. A pupil of Moritz Moszkowski of Berlin, his inborn sense of rhythm easily placed him high in his profession. His technique is remarkable, and his reading of composition full of soul. He colors each phrase with the most delicate shading, and each climax is reached with cumulative power, dynamic in its intensity. This, together with the surety of his technique, makes Mr. Hammann's work a constant delight.

Mr. Hammann, in his charming home, has given numerous musicales this winter, the programs having the assisting talent of well known Philadelphia artists, and also members of the Philadelphia-Chicago Grand Opera Company, who enjoyed the hospitality of this charming Philadelphia homestead.

KARL SCHNEIDER, EMINENT TEACHER OF SINGING.

Karl Schneider, the eminent teacher of singing, who is now identified with the Philadelphia musicians, was born and educated in Germany, receiving his general musical education at the Royal Conservatory in Leipsic. Continuing his vocal studies in Vienna, under Jaques Hintersteiner, a pupil of Salvatore Marchesi, and later completing his vocal training under the famous Italian maestro, the venerable Luigi Vannuccini of Florence, Italy, his entire life so far has been devoted to music. Mr. Schneider has taught in New York, in the South and West, in Italy, in Rome and Florence, in Germany, in Berlin and Munich. His work as a teacher abroad so far gained the confidence of his pupils that several who studied with him there have come to Philadelphia to continue their work with him.

Mr. Schneider's work as director of opera was put to test this winter, when during the illness of the regular director of the German Opera Company, he rehearsed and placed the operas: "Martha," "Stradella," "Rigoletto," "Trovatore," "Merry Wives of Windsor" and "The Bartered Bride." In the Schumann songs, Mr. Schneider attains the height of interpretation, giving to them most beautiful diction and exquisite phrasing. At a recent concert of the Manuscript Music Society, his singing of the songs by Hugo Wolf were exceptional in their artistic delivery, calling forth a personal tribute from Carl Pohlig, the conductor of the Philadelphia Orchestra.

Next season it is to be hoped that Mr. Schneider will give a recital of the Hugo Wolf songs, together with several of Brahms' works (in which he excels). At the Musical Arts Club, Mr. Schneider is looked upon as quite a co-worker with the musical life of the city, being called upon frequently as interpreter for the foreign musicians. A genial, kindly nature, thoroughly artistic in all his work, he has made for himself a large circle of friends in the Quaker City. In an interview with the writer not long since, he made the statement: "I firmly believe in the movement towards opera in English, and think the time not far distant when we will have an opera, not like a recent one, translated into Italian and then back again

into English, but English first-hand. This in the hands of our good American singers will not be an entering wedge, but a solid fact for the high attainment of the English-speaking race, whose literature has such a high place in the world's best."

HENRY HOTZ, BASSO-CANTANTE.

Henry Hotz, Philadelphia's leading basso-cantante, is blessed with so fine a voice that he is much sought after and it is no wonder that his name appears on the program of almost every important musical event.

Music has been his life's work. As a boy he possessed a rich alto voice and sang so intelligently that he was much in demand throughout the Eastern part of the country. It is not an easy matter, in the City of Brotherly Love, for a young singer to gain an immediate entry into recognized musical circles, as Philadelphia is known for its very critical audiences. But, with such a resonant bass voice and the ability to use it artistically, combined with a jovial and generous disposition, it was only a short time before Mr. Hotz won his way to the top.

Mr. Hotz's success as a teacher is rapidly increasing and it is in this line that he deserves most of the credit due him, as very few good vocalists have the ability to impart tone production to the beginner. In his teaching, Mr. Hotz dwells very little on repertory and finesse, his sole object being the proper production of tone and the building up of the voice. The rest is left to the student's individuality. May Ebrey Hotz is an example of his work in this respect. Mrs. Hotz was his first pupil, and her lyric soprano is widely known for its purity of tone and accurate placement.

This has been a busy season on the concert platform for Mr. Hotz, and he has added greatly to his reputation by his artistic work this winter. He is a member of the La Favorita Quartet, which has met with such marked success, and which will give an interesting recital the latter part of April.

Both Mr. and Mrs. Hotz have been cast for the leading roles in the Philadelphia Operatic Society's production of "Maritana," which will be given in the Academy of Music this spring. They have also appeared with the same organization in "The Bohemian Girl," Mrs. Hotz as Arline and Mr. Hotz singing the part of Devilshoof. He also interpreted the part of Mephistopheles in the Philadelphia Opera's first production of "Faust."

AGNES CLUNE QUINLAN, PIANIST AND TEACHER.

Agnes Clune Quinlan (medalist of the Royal Academy and Society of Arts, London), concert pianist, accompanist, and teacher also of the Sternberg School of whom Constantin von Sternberg has said, "If there are any 'born musicians' she is surely one, for her natural aptitude, her strong artistic temperament and her quick grasp of musical thoughts and intentions, predestine her for the career of a professional musician. She is also an excellent reader, has great experience in ensemble work and accompanies exquisitely." An unusually busy season has been the share of this charming and enthusiastic musician. Her work at the Sharon Hill Academy, Sharon Hill, Pa., and Usirinus College, Wilmington, Del., and Secretary of the Manuscript Music Society, and the Philadelphia centre of the American Music Society, also (having taken up the branch of the Irish Folk Song Society, of London, in cooperation with Mena Quale, to make this a working factor in the way of gathering scraps of old Irish melodies and jotting them down in note book, to be arranged and kept in view of increasing this wealth of composition), makes heavy demands on her. In the field of composition, a charming collection of songs, one most interesting group of Irish songs, contains two particularly charming ones, "I'm far Away from Ireland Today" and "Over the Hills to Mary."

Some very recent recital work from Miss Quinlan's notebook includes: Soloist with the Manuscript Music Society, Irish Day Concert at Wanamaker's Greek Hall; soloist with the Hahn Quartet; church concerts, pianist in the quintet by Foote, played by the Hahn Quartet; solo pianist and accompanist for Zerola, the famous tenor of the Philadelphia-Chicago Grand Opera Co.; two musical lectures at the Ursuline Academy, Wilmington, Del., the first on "Romance in Music," and the second "Modern Compositions."

Miss Quinlan was also on the list of woman composers, included in a series of lecture recitals given by Mrs. Philips-Jenkins along the line of what women have achieved in the musical field, giving a most interesting sketch of her own experience in composition. In the summer season, Miss Quinlan has charge of and teaches at a summer school in the beautiful Pocono Pines, Pa., where the spirit of out of doors inspires and prepares her for coming back again to the city in the late autumn. During the convention of Musical Clubs, she has been in great demand as accompanist, and aside from her work as concert pianist, seems particularly adapted

to this difficult phase of a musician's life. In a dainty holiday edition of lyrics, the harvest of her pen, Miss Quinlan gives voice to a wonderfully beautiful thought: "Let us keep the Harp of our Lives in Tune with the Keynote of the Infinite," and to those who have the pleasure of knowing her personally, this seems fairly to radiate from her being, winning for her a large host of friends. In her work as a concert pianist there is a delightful abandon about her interpretations which are free from a too conventional reading, and the utmost individuality is noticeable in all she expresses musically.

MAUD GROVE, CONCERT CONTRALTO.

Maud Grove, well known for her work in Philadelphia as a contralto soloist, having sung with the Messiah Chorus, the Manuscript Music Society, the Melody Club, the Drexel Chorus and the Melusine Chorus, in past seasons, this year made the decisive step for the concert platform, where she has had most unusual success, receiving everywhere critical appreciation of her work as an artist. Following a successful appearance with the Philadelphia Orchestra at one of the popular concerts, on the evening of November 9, one success after another has greeted her until the season of 1911-1912 is a delightful prospect for new laurels. Press criticisms following this concert and the program at the Camden Concert, November 28, are in part as follows:

Mrs. Grove possesses a smooth voice, well placed and fluently handled, the tone quality being rich and mellow.—Philadelphia North American.

Mrs. Grove made an almost instantaneous capture of her audience by the beauty of her voice and by the purity of her enunciation, which alone would make her an interesting vocalist. Seldom is it possible to have the pleasure of hearing distinctly every word uttered by a singer as was the case last night.—Philadelphia Record.

Mrs. Grove was compelled to give an encore. She possesses a full, deep, exquisitely colored voice, which she kept in splendid command, and won prompt and hearty reception.—Philadelphia Press.

After the orchestra concert Mr. Pohlig warmly congratulated the singer.

There was color and an indication of dramatic instinct in her treatment of the lovely aria, "Amour Viens, Aider," from "Samson and

Delilah," and gratifying sparkle in her encore, the "Mignon Gavotte," which revealed her vocal possibilities at their best.—North American.

Mrs. Grove's tones have a purity distressingly rare among contraltos, and her phrasing is excellent.—The Ledger.

Mrs. Grove's selections were delivered with fluency, facility and force, and a good deal of declamatory authority. The singer was warmly and deservedly applauded.—Philadelphia Inquirer.

At a song recital given in Griffith Hall on the evening of November 15, 1910, one of the largest audiences for a concert in Philadelphia, outside of the Academy of Music, was present and a program of unusual interest was given with the assistance of Ellis Clark Hammann, concert pianist, and Thaddeus Rich, concertmaster of the Philadelphia Orchestra.

Songs by Handel, Lotti, Thomas, Saint-Saëns, Dalcroze, Foutenailles, Schubert, Schumann, Ries, Dvorák, Tschaiakowsky, Chadwick, Gilchrist and McDowell were given besides some old folk songs, which showed the wonderful versatility of the singer. The gifted contralto has also sung before the Arts and Letters Society, the Browning Society, the Mendelssohn Club, and is in great demand for numerous social functions and benefit recitals. Ralph Kinder, the organist of Holy Trinity Church engaged Mrs. Grove as soloist for one of his annual January organ recitals, at which she sang Sir Arthur Sullivan's beautiful aria from the "Light of the World," "God Shall Wipe Away All Tears." The Melody Club, of Woodbury, N. J., owes its existence to the untiring efforts of this versatile woman, who undertook the training of this club as a pastime, which has now worked itself out into one of the institutions of the town, one of which they may well be proud, and have attained such a height that Dr. W. W. Gilchrist has undertaken the conductorship and at the last concert in January a most attractive concert was given.

April 25 Mrs. Grove will be the soloist with the Boston Choral Society, in "Judas Maccabaeus," and on May 12, at the Ursinus College May Festival, Collegeville, Pa., she will sing in Sullivan's "Golden Legend," and at the May concert of the Melody Club of Woodbury, under

the direction of Dr. W. W. Gilchrist, she will be the contralto soloist.

CLARENCE K. BAWDEN COMPOSER.

Clarence K. Bawden, one of the most famous of the younger generation of American composers, is an enthusiastic advocate of musical study in America and attributes his own unusual success to the advantages of study in America. When a child of five Bawden already showed unmistakable evidence of musical genius and was placed under the guidance of the best teachers, who soon discovered the rare talents of the child and predicted a brilliant future for him. At the age of ten he made his first public appearance and created quite a sensation as a child pianist. But with all his musical talent he was a typical American boy and played on the athletic teams at school. And even now Mr. Bawden finds time to maintain his proficiency in golf, is an enthusiastic horseman, and in fact his recreation includes practically all the healthy sports. The other day in an interview Bawden said the following to his interviewer: "The day of the long haired musician is past. No longer can a man be a temperamental freak but he must be an intellectual, well rounded, healthy minded individual." In his profession Bawden has achieved wonderful success and his compositions have made a marked impression whenever heard.

During the past year the ballade for piano and orchestra has been played with several orchestras and always was received with great enthusiasm. When Bawden played it himself with the Philadelphia Orchestra, all the musical critics stated that the composer would eventually rank as one of the great American composers.

WASSILI LEPS.

Wassili Leps, the well known Philadelphia musician, whose portrait appears on the cover of this issue of THE MUSICAL COURIER, teaches at the Zeckwer Spruce Street Musical Academy and also conducts the music at Willow Grove. Next week this paper will have a more detailed account of the varied activities of this valued member of Philadelphia's musical fraternity.

"MUSICOLONY."

Dr. Franklin Lawson, of 1 East Forty-second street, New York, has been associated with musicians for many years and thoroughly understands them. He has not been insensible to the fact that they are a class to enjoy associating together, and, based upon this fact, he conceived a plan of forming a colony where musicians could assemble during



WOODS AT "MUSICOLONY."

the summer months for recreation, pleasure, friendly intercourse, etc. With this in view he began a search for a property which could be converted into an ideal spot for those who might be desirous of passing the summer in such a manner. His search has been attended by success and he is now carrying out his plans, which when completed will result in instituting one of the most unique as well as one of the most desirable colonies in America.

"Musicolony," as the property has been appropriately christened, is situated in Westerly, R. I., facing the Atlantic Ocean and affording one of the best panoramic views on the New England coast. The tract is ideally situated, seventeen miles from Narragansett Pier and six miles from Watch Hill (directly between the two places), one hour's ride from Providence, two hours from Boston, thirty minutes from New London and three and one-half hours from New York. It comprises 350 acres of high fertile land, with the macadam State road on the north, and a mile of magnificent hard white sandy beach on the south. There is a dense grove of fifty acres through which runs a clear trout brook, and a broad deep inlet of salt water several miles long, affording excellent fishing, boating and still-water bathing. The climate is delightfully cool and invigorating and the close proximity of the Gulf Stream, which washes the shore, makes the ocean bathing unsurpassed. Drinking water is supplied by a living spring of remarkable purity.

These unusual attractions of climate, water, elevation,

woods, lake, beach, roads, etc., make this property one of the finest that could possibly have been secured. Indeed, it could hardly be improved upon. The opportunities for recreation are therefore innumerable and every taste can be suited and every inclination gratified. Everyone will be free to follow his own inclination and reap the utmost benefit from his outing. Here matters of import can be discussed, new works heard, new plans formulated, friendships made, and acquaintances formed by means of which the ambitious will be able to get in touch with those of influence. Here members and their families and friends can spend their vacations with perfect freedom and enjoy themselves without being subject to the usual formalities and rules of a regular country club. A hotel, garage, casino, clubhouse and auditorium will be erected. There will also be boat and bathing houses, ball field and tennis courts. One hundred acres will be set aside for outdoor sports. There is little choice in the selection of sites as every lot is on high ground with a beautiful and unobstructed view.

The engineer in charge states that the property is ideal for the purpose and those who have seen the place are enthusiastic. Arrangements have been formulated for its immediate development and many sites have already been purchased by well known and prominent people. To own a site not only entitles one to life membership, but also to all the privileges. "Musicolony" will be a haven of rest as well as a place where one may combine social, musical and business activities. "Musicolony" is first and foremost a place of recreation, rest and good fellowship. Membership consists in becoming a lot owner, and, as the sites are



SYMPHONY BEACH AT "MUSICOLONY."

sold on the easiest of terms and at a very low figure, it is within the power of all to become members at a yearly cost much less than the ordinary club dues. The advantages of being a member are obviously such that every artist and student should enroll. The ambition and life work of Dr. Lawson is to make "Musicolony" a summer colony second

to none and to develop it according to the elaborate plans which he has worked out. The development of his Greenwich, Conn., property "Brookside" proves that he has the necessary ability to carry out his plans and to convert "Musicolony" into a veritable paradise.—Adv.

Klibansky-Schradieck Recital.



SERGEI KLIBANSKY.

Sergei Klibansky (head of the vocal department of the American Institute of Applied Music), Henry Schradieck (of the violin department) with Annabelle Wood collaborating in chamber music, gave a concert which was deeply enjoyed by those braving the rainstorm of the evening of March 29. Beethoven's "Kreutzer Sonata" was played by Mr. Schradieck and Miss Wood, a dignified, worthy performance, illumined with the devotion

of the master violinist and the ready sympathy and fluent technic of Miss Wood. Mr. Klibansky followed with these well chosen songs:

Sul margine d'un rio.....Old Italian
Du bist wie eine Blume.....Schumann
Venedig.....Peterson-Berger
Ein Schwan.....Grieg
Lauf der Welt.....Grieg

Here was much variety both of schools and music, enabling Mr. Klibansky to display his intimate knowledge and authority of style, as well as a voice of sympathetic quality, well handled, the whole under the domination of an intellectual mind. Graceful and effective is the barcarolle by the Swede, Peterson-Berger; the singer showed depth of feeling in the Grieg songs, and, as applause would not down, he sang as encore Brahms' "Schwesterlein," following it with yet another. The vocal department of the American Institute has an attractive personality in baritone Klibansky, with his mastery of languages and vocal technic, his singing adding to his worth.

The evening closed with Saint-Saëns' first sonata for piano and violin, unity of performance marking it throughout.

Hutcheson's Drawing Powers.

Ernest Hutcheson's series of five recitals in Baltimore is meeting with such marked success that a larger hall had to be engaged for the remaining two concerts, as the crowds that came to hear Mr. Hutcheson overtaxed the seating capacity of the hall in which the first three recitals of the series were given.

DEATH OF ALEXANDRE GUILMANT

Felix Alexandre Guilmant, the dean of French organists and acknowledged as the greatest organist of his day, passed away at the Villa Guilmant, at Meudon, France (a suburb of Paris), Thursday, March 30th, after a brief illness. The name of Guilmant is known and revered wherever organs are used. It is doubtful if any modern composer enjoyed such wide popularity and whose organ music is so universally played. The cables announcing his sudden death came almost without a warning, and his many pupils and hosts of American admirers were shocked at the sad news.

Guilmant was born at Boulogne-sur-mer, March 12, 1837. His father, Jean Baptiste Guilmant, played the organ in the Church of St. Nicholas for nearly fifty years. He studied harmony with Gustavo Carulli and organ with Lemmens, was an eager student of musical literature, and practiced diligently on the organ, often eight or ten hours at a time, with locked doors, tiring out a succession of blowers. At twelve years of age he began to substitute for his father; at sixteen he became organist in St. Joseph's at Boulogne, and began composing organ music, his first composition, a solemn mass, being performed at St. Nicholas' when Guilmant was but eighteen years of age. Other works followed in rapid succession, and in 1857, at the age of twenty, he was appointed choirmaster of St. Nicholas, conductor of a local music society, and teacher in the Boulogne Conservatory.

In 1871 Guilmant took up his residence in Paris. His remarkable playing at the inaugurations of the organs at St. Sulpice and Notre Dame (for which he wrote his famous "Marche Funebre" et "Chant Seraphique"), caused his appointment as organist of La Trinite (1871), succeeding Chauvet. From this time on his life was an active one, continuing to the end without interruption. He would never lose or waste a moment. His motto of "never hurry" was well known by all his students. His method was to work steadily, without undue haste, and as far as possible each day the same. From the time when he was his father's pupil at Boulogne, when his playing at the inauguration of the great organ at Notre Dame brought him to the notice of the musical world, through all his triumphal concert tours, Guilmant never wavered in devotion to the highest interests of music, has never ceased his endeavor to bring home to those who will listen, the great underlying truths of absolutely pure music. He upheld everywhere the highest standards in art; and in the care and attention bestowed upon every detail, even upon the smallest detail in phrasing and manipulation, was a constant reproof to those who mistake a sway of ill regulated emotion to mean inspiration. As a contrapuntist he was unsurpassed.

Marvelous as was his work at the organ, Guilmant will, without doubt, be remembered and take his place in history for his improvisations. In his extempore playing, he stood alone. For twenty years he studied the subject diligently. Neither his father or M. Lemmens, who taught him, could begin to compete with his wonderful art which everywhere held audiences spell-bound. The spontaneity and earnestness with which he would take a theme and develop it, making a complete musical composition, frequently ending with a double fugue, was without an equal. His improvisations were always in perfect form, the character of the theme never lost sight of, and the whole perfectly rounded and finished.

Guilmant was a disciple of Bach. He said, "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the Chorales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling, and are grand objects of study."

Critical estimates of M. Guilmant's organ playing must

always include reference to one great feature, the magnificent underlying pulsation, the steady rhythmic beat, which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or indeed in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety, and with exquisite refinement. He always considered the organ to be a noble instrument, and believed firmly that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works, he considered them to be especially adapted to the instrument. He would quote Berlioz's "The Organ

ing the latter part of his life copying these compositions from the books in the Bibliotheque Nationale in Paris and then present them to his son. These, with other rare works, are included in "Les Archives," which contain the compositions of Jean Titelouze, André Raison, Roberday, Du Mage, Louis Marchand, Clerambault, d'Aquin, Gigault, De Grigny and F. Couperin. A set of "Noëls" have been edited and arranged; also the "Classical Organ School," containing examples of the works of W. F. Bach, Padre Martini, Buxtehude, Krebs, etc. A long list for the piano, the harmonium, for various instruments, in addition to nine for organ and orchestra, should be mentioned.

Guilmant has been one of the most forceful inspiring influences to awaken dignity of musical sentiment in France. For years he was president of the Schola Cantorum, a school founded by the late Charles Bordes, choir-master of St. Gervais, Paris, and located in the Rue St. Jacques. He devoted one day each week to the school, a labor of love, giving instruction in ecclesiastical music. In 1896 he received the appointment as professor of the organ at the Conservatoire Nationale in Paris, and taught there regularly two days each week. His organ classes were the most successful that have ever been held in this famous institution, and at the time of his seventieth birthday, when he spoke of retiring, the matter would not even be considered, and he continued up to the present time. There have been more "premier prix" since his advent at the conservatoire than in the classes of his predecessors. In addition, his private pupils claimed a large amount of his time. For years his studio was in the Rue de Clichy, but a few steps from "La Trinite." The organ, a one manual, was made by his father and used by him during his early studies. Then, in turn, his own students were taught upon it. Although the instrument has but four stops, it would show up one's faults more than the largest organs of modern build. Later he installed a large Cavallé-Coll organ in the new music room in the Villa Guilmant, and an electric motor as well. From that time the Paris studio was abandoned, and his students gladly followed him to Meudon, a ride of twelve minutes from the Gare Montparnasse. Here he gave recitals and could accommodate full four hundred at a time.

M. Guilmant was the friend of Cavallé-Coll, the renowned French organ builder, and inaugurated many of the instruments of his build. His concerts at the Trocadero, Paris, for many years alone made him famous. Tours were made to England semi-annually, and he had the honor of playing for Queen Victoria at Windsor Castle, the Queen graciously giving a theme for improvisation. He made several trips to Russia, Germany, Austria, Italy and Spain. M. Guilmant was a Chevalier of the Legion of Honor, and was decorated by Pope Pius IX, receiving the Order of St. Gregory. Last June the honorary degree of Doctor of Music was conferred upon him by the University of Manchester, England.

M. Guilmant first came to America for a series of concerts on the great organ in Festival Hall at the World's Fair, Chicago. This was followed by a brief tour. Again he returned for a tour in 1898, and for a third time for an engagement of forty recitals on the organ at the St. Louis Exposition. At the conclusion he played twenty-four concerts in a single month before returning to Paris. The influence and importance of these visits can probably never be fully estimated. From his first appearances in Chicago, followed by those in New York, Boston, Baltimore and Philadelphia, organ playing began to take on a new aspect, and has steadily grown up to the present high standard demanded and maintained in this country. He taught a deeper lesson than admiration—one of steadiness and stability and accurate knowledge as the necessary basis from which may arise inspirations of genius. He enforced the value of form and beauty of musical ex-



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is Pope; the Orchestra, Emperor," and add "each is supreme in its own way."

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written en route from New York City to Philadelphia and completed before arrival. The fugue in D major was written in a single evening, and the "Second Meditation" one morning before breakfast. His organ sonatas number eight, and the first and eighth are arranged for organ and orchestra. His organ pieces number up in the hundreds and are placed in various collections. ("Organ Pieces," "The Practical Organist," "The Liturgical Organist," eighteen organ pieces, etc.) He wrote three masses: "Quam Dilecta" (Psalm 84), "Christus Vincit," "Balthazar" (lyric scene). Symphony, "Ariane," for orchestra, soli, chorus and organ; "Come Unto Me," many motets and choruses. He arranged several of the works of Handel and the old masters in the "Trocadero Series," and edited an "Historical Organ Book" containing examples from all schools of organ playing. Much time was devoted to editing "Les Archives des Maitres d'Orgues," and thus preserving music of past centuries which would otherwise have been lost to the world. His father, who lived to the age of ninety-seven, would spend days dur-



CHURCH OF ST. NICHOLAS AT BOULOGNE-SUR-MER, FRANCE.

Where Guilman began his career and where his father, Jean Baptiste Guilman, played the organ for nearly fifty years.

pression; the order of perfect rhythm, accentuation and perfect poise. His pupils, who had the rare opportunity of association with him, arise and call him blessed.

Guilman was the most lovable of men. All with whom he came in contact felt the force of his wonderful nature and personality. His vitality was unusual. He was always young, one who never felt the weight of years. His method of life and habits were such as to keep him young in spirit and activity. When he played his brains were behind his fingers, and his audiences always felt it. In Madame Guilman he had a sympathetic and loving wife. She was a constant aid, arranged his many concerts and the details so necessary for the success of a great artist. Her death, two and a half years ago, was keenly felt and left a place in the Guilman home impossible to supply. The home life of M. Guilman was exceptional. He entertained largely. Many of his American friends will recall the time spent in his beautiful villa, and the cordial reception accorded them. Three married daughters, Cecile Sauterau, Pauline Aliamet and Marie Louise Loret, and one son, Félix, survive him. The eldest daughter is a clever musician, but on account of ill health was obliged to give up music some years ago. The son is an artist and has his studio at Meudon, in a large apartment over the music room in the villa.

Several years ago the American students of the master formed themselves together and, known as the Guilman club, perpetuate his work and memory. M. Guilman was an ardent admirer of America and Americans. He was never happier than in recalling the incidents of his several visits, and in following the successes of his friends and students here. France has lost one of her most worthy sons, and the organ world one who always insisted in maintaining the highest standards, and in keeping the organ in its proper place, an instrument of grandeur and nobility.

WILLIAM C. CARL.

AMERICAN PUPILS OF ALEXANDRE GUILMAN.

George Whitfield Andrews, Walter D. Belknap, Edward Morris Bowman, Wm. A. Brice, George Lester Backus, J. Victor Bergquist, Arthur Bernier, William C. Carl, David Edgar Crozier, S. D. Cushing, James D. D. Comey, Elvira L. Chenevert, Tracy J. Cannon, J. Arthur Colburn, Frank M. Church, Clarence Dickinson, C. Will Day, John W. Dunham, Louis H. Eaton, Charles S. Elliott,* Mary Chappel Fisher, Elizabeth Field, Charles Galloway, Mary Hendrix Gillies,* Roland M. Grant, Philip Hale, Tina M. Haines, Hamlin H. Hunt, Edmund Jacques, Edward Arthur Kraft, Edward Kreiser, Harry J. Kellogg, John Herman Loud, Theta Mae Lynn, Janie MacLean, Frederick Maxon, Effie C. Murdock, Lawrence J. Munson, Jessie P. Marshall, Homer N. Norris, Harold Nason, Ella Scobh Opperman, George A. Parker, J. Alfred Pennington, John W. Pommer, Sandford A. Pette, A. R. Patterson, James H. Rogers, Minetta Riggs, Walter G. Reynolds, Edward Rechlin, S. Tudor Strang, Charlotte Wells Saenger, Herbert Sisson, Carl G. Schmidt, G. Waring Stebbins, C. G. Sheldon, Herbert Foster Sprague, Frederick W. Schleider, Ida Gilger Spicer, Walter A. Squire, Wm. Nason Slade, Frederick B. Stirin, D. A. Swadkins, Mr. Steade, L. Schofield, Archibald H. Sessions, Clarence Edward Shephard,

*Deceased.

Everette C. Truette, Arthur H. Turner, Bert. Tucker, Wm. Edward Taylor, Frank W. Van Dusen, Bertram Smith Webber, William S. Waith, Belle S. Wade, Francis L. York, Harry Zehm, William E. Zeuch.

M. Guilman's American pupils cabled to have a handsome wreath placed on the grave, and resolutions of sympathy were also cabled from the Guilman Club.

[THE MUSICAL COURIER is indebted to William C. Carl, the noted American organist, friend and pupil of Guilman, and director of the Guilman Organ School, of which M. Guilman was the president, for the interesting and rare pictures used in connection with this Guilman article.—Editor.]

Third Sara Simpson Musicales.

Sara Simpson, mezzo contralto, gave her third musicale last Sunday afternoon at the Frederic Mariner studio, New York, presenting the following program:

The Earth is the Lord's.....	Lynes
Thou Wilt Keep Him in Perfect Peace.....	Patten
From Isaiah.....	
A Song of April.....	Speaks
My Rose of Yestere'en.....	Rich
Faith's Calendar.....	Hammond
Bowl of Roses.....	Clarke
My Ain Countree.....	Dow
The Pilgrim's Dream.....	Geibel
Che faro senza Euridice.....	Gluck
From Orpheus.....	

Piano Solo—
Two Etudes.....Chopin
Arthur Fischer.

Mother's Cradle Song.....	Gilberte
Youth.....	Gilberte
The Raindrop.....	Gilberte
A Frown—A Smile.....	Gilberte
Flower Song from Faust.....	Gounod

Madame Simpson interpreted her numbers with her accustomed artistic skill, and Mr. Fischer, a pupil of Mr. Mariner, played the two etudes excellently. Hallett Gilberte accompanied.

On Beauty of Vocal Tone.

One of the most marked characteristics among Americans who enjoy music is their exceeding fondness for a pretty voice. A pretty voice, indeed, has assumed much the same significance in the popular ear as a pretty face holds in the popular eye. Ask the average man whose feelings respond to the appeal of melody what it is that he likes in this voice or that and he is sure to use in his answer the word "sweet," an adjective he is likely to apply also to the type of feminine face that pleases him most.

If that kind of vocal euphony which is appropriately described as "sweet" represents an ideal to be sought, instead of an agreeable though not deeply significant quality, the aim is surely not a high one. If the popular taste is satisfied with what might be called a Gibson voice, to adopt an expression from the field of delineative art, as it is satisfied with the face of a Gibson girl, the standard of esthetic feeling in this country hardly can be called a lofty one. We think of a voice as sweet if it is, to quote from the Standard Dictionary, "fresh or mild"; "harmonious, lovely, restful"; "agreeable or delightful to the mind, arousing gentle, pleasant emotions." We speak of a face as pretty if it is "characterized by delicate, diminutive or superficial beauty." Objects of great beauty, however, to



VILLA GUILMAN, MEUDON, FRANCE.

whatever sense they may be presented, can never be appropriately described as pretty or sweet, terms which by their very definition refer to something that falls short of perfection.

No voice can be beautiful, except in a narrow sense, unless it has expression, any more than the human countenance can be more than superficially fair unless it reflects the light of mental and emotional life. The ideal of beauty in singing, to be sure, would be a voice perfect in timbre, governed by musical intelligence, temperament and the most cultivated, esthetic tastes. There is no valid reason, however, why a singer whose tone production does not satisfy fully the requirement of the ear, but who infuses into her voice life and heart-pulse, should be considered inferior, as he or she so often is in this country, to a singer who can claim a flawless organ, but has little or no brain and feeling with which to vitalize the tone. Indeed, of the two the one that has an interesting message to proclaim through an imperfect medium deserves greater honors than the one who sings sweet nothings in tones of limpid purity.—New York Press.

We read in the Peoria Journal that Miss Timplin will play the Mendelssohn wedding march, and the congregation, which will fill the church, will unite in the grand anthem, "The Vice That Breathed O'er Eden."—Chicago Tribune.



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ORGAN IN THE VILLA GUILMAN.

CHARLES W. CLARK'S RECITAL.

Last Thursday afternoon, March 30, in Mendelssohn Hall, Charles W. Clark drew to his song recital a very large audience of connoisseurs, who were attracted primarily no doubt on the strength of the singer's European reputation and his striking achievements abroad during the past few years. The critical throng which followed every moment of the concert with noticeable interest, listened to this novel and impressive program:

Recit et air d'Oedipe à Colone.....	Sacchini (1734-1786)
Cavatine de Cephalé et Procris.....	Gretry
De ma Barque légère.....	Gretry (1741-1813)
Fugue.....	Sinding
Letztes Gebet.....	Arthur Hartmann
A Fragment (MS.).....	Arthur Hartmann
A Slumber Song (MS.).....	Arthur Hartmann
Die Ablosung.....	Alexis Hollaender
Die Beiden Grenadiere.....	Schumann
Trois Ballades de Villon.....	Claude Debussy
Ballade de Villon a s'amye.....	
Ballade que fait Villon a la requeste de sa mere pour prier Notre-Dame.....	
Ballade des Femmes de Paris.....	
Les Cloches.....	Claude Debussy
Le temps a laissé son manteau.....	Claude Debussy
Mandoline.....	Claude Debussy
Der Sandträger.....	Bungert
Ich hab ein kleines Lied erdacht.....	Bungert
Der Doppelgänger.....	Schubert
Der Erl-könig.....	Schubert
O Queen of Beauty (MS.).....	Blair Fairchild
If One Should Ask (MS.).....	Blair Fairchild
So Much I Love (MS.).....	Blair Fairchild
(From the song cycle The Bagdad Lover.)	
The Lowest Trees Have Tops (MS.).....	Beal
The Eagle.....	Carl Busch

If curiosity brought the Clark auditors to Mendelssohn Hall in the first place, it was the force of personality and compelling art that kept them there until the very last number and caused them to applaud the recitalist with a warmth that developed into a series of ovations as the program drew to its cleverly climaxed finish.

MUSICAL COURIER readers are familiar with the essential features of Charles W. Clark's song accomplishments as they have been reported in detail so often by the foreign correspondents of this paper, but it is safe to say that those listeners who had formed opinions merely on the strength of the printed word were forced to look upon the actual things they heard last Thursday as nothing more or less than revelations in the art of song delivery.

It is not the Clark voice alone that woos one and holds the attention in thrall, for though timbre, register changes, and dynamic adjustments are thoroughly sympathetic and exploited in finished manner, the singer does not set himself the task of merely pleasing the ear with agreeable sound—it is rather the combination of art with intellect, temperament without emotional excess, and exact knowledge of the relations between the various phases of ideal lieder singing (diction, enunciation, delivery, tone coloring, and dramatic ability) that constitute the sum total of Charles W. Clark's stage qualities and make him the vital and important personage he has grown to be in the vocal world.

It is today no unique matter for a singer to sound his songs in three or four languages, as hardly anyone of imitative ability finds it difficult with sufficient practice to train the tongue and throat to adjust themselves to any given succession of vowels and consonants copied parrot like from the lips of a teacher or coach. However, to sing a polyglot program with real understanding of the languages employed, their nature and possibilities, and to master also the peculiar vocal style that must of necessity accompany those tongues when preserved in their original character, that is the test which separates the genuine and all knowing artist from the rank and file of the vocal hosts, and helps to maintain Charles W. Clark in the high position to which he has attained through that very knowledge and its legitimate application in the ideal realms of song interpretation.

If any phase of Mr. Clark's art stands out prominently aside from his virtues as a master of vocal presentation, it is his mental grasp of the texts he delivers, and of their literary significance, emotional life, and dramatic potentialities. This was shown at once in the two groups which opened the program, where the recital giver adapted himself to the dignified declamatory style of the Sacchini and Gretry numbers as readily as he seized upon and set forth the ultra modern intensity and symbolism of the Hartmann and Holländer songs and the powerful and almost primitive directness of the Schumann "The Two Grenadiers." The last named had a meaning and an appeal all its own as read by Mr. Clark, and stimulated applause even from those blasé lovers of song who before had thought themselves weary of the hackneyed Schumann concert number. Impressive as was the epic eighteenth century delivery of Sacchini and Gretry, the effect created gave way perforce to the compelling poesy and convincing sincerity with which the Hartmann lyrics came to a hearing. They are made in the newest fashion, unimpaired of the harmonic and constructive laws that bound our musi-

cal grandfathers, and in the rarefied atmosphere to which Hartmann projected his muse, he moves with confidence and easy mastery. Shifting keyboard colors, fine sensed thematic characterization, and exquisite application of the ancient scale modes which Debussy first caused to live again, render the Hartmann compositions of striking worth and suggest further public acquaintance with other compositions from the same source.

The new Villon ballads of Debussy were sung by Mr. Clark with the same subtle appreciation of their romantic and tonal unconventionality which marked his performance of the same trio a few days sooner when he sang them at the Sunday concert of the New York Symphony Orchestra. In the older Debussy selections, the hearers obtained unlimited pleasure from the superb "Cloches" and the delicately tinted "Mandoline," both sung in inspired fashion. Broad and plastic were the Schubert songs, behind which lay all the force of Mr. Clark's intellectuality and the full range of his resources in vocalism and song diction and delivery. Whether the language be French, Italian or German, the entire import of the text always is brought home to the listener in every Clark rendering, and his closing numbers in our own vernacular proved that he is equally at home in the most difficult language of all for singing purposes—patriotic assertions to the contrary notwithstanding. Blair Fairchild's manuscript songs revealed fluency in writing and an agreeable vein of melody. Carl Busch never composed an uninteresting page in his life. "The Eagle" is a better bird song than Sinding's justly famous "Sea Gull."

Needless to state, the Clark audience went away fully satisfied that a real artist had communed with them for



CHARLES W. CLARK.

an afternoon, and the present reviewer heard several of the departing say that they never had learned more from a song interpreter than Charles M. Clark vouchsafed them last Thursday afternoon.

Mrs. Lapham played the accompaniments unostentatiously and very well.

Miss Waldo to Be Heard by Friends.

Sunday evening, April 9, Helen Waldo, interpreter of children's songs, will give a recital of her "Child Life in Song," at the home of Mrs. Dr. Rabe, 471 Park avenue, before an audience of friends and prominent musicians. Miss Waldo will present the same program at her forthcoming first public recital in Mendelssohn Hall on April 25.

Ziegler Institute's New Professor.

Gardner Lamson, who has been singing in opera in Europe for the past five years and who has come to this country to sing with the Metropolitan Opera Company, has been engaged by the Ziegler Institute to teach the students singing and acting.

Those who recently listened to Victor Herbert's "Natomia" quickly discovered that this talented American composer knew almost nothing about the art of writing operatic dialogue, and still less about imparting to it a style consistent with that of the rest of his score.—New York Sun.

American Audiences Discriminating.

Says Paulo Gruppe, the young and gifted Dutch cellist: "Great foreign virtuosi labor under the delusion, before coming to the United States and Canada, that the audiences of these countries will accept almost anything musical that is offered them. No greater error of judgment was ever made. It is the opinion of the majority who come here from the other side to play or to sing that American audiences are keenly discriminating and fully able to decide for themselves whether liberal advance praise of the merits of a musician are justified.

"Naturally, in the larger cities, where opportunity to hear much music is broader than that prevailing in cities and towns of comparatively small population, we find this sense of discrimination more highly developed. But everywhere, on American and Canadian soil, the germ of musical differentiation is firmly implanted and it is gratifying to observe that it is growing steadily.

"All artists of sincerity of purpose welcome such a condition. It means a betterment of musical taste which is the forerunner of a demand for the services of those able to give what experience, education and lofty ideal decree is the best. The time for the moderately efficient professional musician to flourish in this country has passed. Now the violinist, the pianist, the cellist or the singer who fails to attain a certain standard, artistically, must turn to other musical fields.

"All this helps the musician whose business it is to gladden the musical soul of thousands with dulcet sounds. There was a day when a flaring bill poster announcing a wonderful sounding name that looked as though it might be a bar of music attracted people to the announced concert. But after years of experience, during which strange sounds more unmusical than otherwise filled the various concert halls of both Canada and the United States, the lesson has been learned.

"Woe betide the long haired individual, nowadays, who does not fairly approach the standard of musical efficiency proclaimed for him prior to his coming. He will quickly find himself in an auditorium resembling a house where large cakes of congealed water are stored. And all this rises from the developed appreciation for music in the last few years and which has created thousands upon thousands who know a symphony from a song, whether either or both make good music and the capability displayed in the interpretation.

"Your women's musical clubs have done much to foster a taste for the best in music. The members have toiled unceasingly to bring the best musicians obtainable to their respective cities and to secure many people to attend the performances. Great symphony orchestras have prospered because of this magnificent help and individual performers owe more to the endeavors of this body of women than most of them know. In consequence nearly every community numbering 20,000 inhabitants or more has been given the chance to form the acquaintance of the best composers interpreted by the best living musicians.

"We no longer turn to the official musical expert of a town or city for information concerning the merit of a concert. The people who go there, through previous opportunities of like nature, have found out how to judge for themselves. Having discovered this they are not averse to putting their abilities to the test and the mistakes they make are few. After all is said and done, it is the opinion of the discriminating public that counts. We musicians must, naturally, consider seriously all that the professional critics says of us, but if the popular stamp of approval is placed upon us the critics, ultimately, are forced to follow suit.

"Although the United States and Canada have not existed long enough to obtain the same musical opportunity that has prevailed for scores of years in Europe, the rapidity of the people's musical growth is little short of marvelous. The record of concerts given over here and the list of celebrated musical executants who make periodical journeys from their foreign shores to dispense music make a formidable array. There is no question as to the musical future of these two countries—it will soon be second to none anywhere."

Closing Chamber Concert for the Masses.

By courtesy of Edward J. De Coppet, the Flonzaley Quartet will give the closing concert in the chamber music series of the People's Auxiliary Club connected with the People's Symphony Society. The concert takes place in Cooper Union Hall, Monday evening, April 10. The program consists of works by Glazounow, Haydn, Boccherini, and Dvorák.

Jules Falk Busy.

Jules Falk (violinist) played with the Liederkrantz Society last Saturday evening and Sunday night with the Brooklyn Arion Society. Among Mr. Falk's engagements are: In joint recital with Schumann-Heink on the afternoon of April 19, Philadelphia; in the evening he is to play with the Mozart Society of New York at the Hotel Astor, accompanied by members of the Philharmonic Society.

NATIONAL FEDERATION OF CLUBS.

Matinee Musical Club, of Philadelphia, Hostess of the Seventh Biennial Convention—Sessions with Concerts Held in the Quaker City from March 27-31—Prize Compositions Played and Sung—Concert by Philadelphia Orchestra Climax of the Week—Incidents—Receptions—New Board of Officers.

PHILADELPHIA, Pa., March 31, 1911.

One pair of eyes and one pair of ears were not expected to hear and see all that happened usually during the week of the seventh biennial convention of the National Federation of Musical Clubs, held in Philadelphia from March 27 to 31. The Matinee Musical Club, of Philadelphia, with a membership of about 170, entertained the 138 delegates representing about sixty clubs of the 200 in the Federation. It was genuine Philadelphia hospitality—dignified, eloquent and cordial.

Strenuous New Yorkers are inoculated with a hurly burly cosmopolitanism, that does not exist in this quaint and sedate Philadelphia, where even the street car conductors greet you with reserved politeness. What a change from the "step lively," "watch your step," "hurry up" and the pushing which one must endure in New York. Let the minstrel end men and the jocose brethren of the quill and blue pencil continue their antique jests about this charming Colonial city, but let all who call themselves American not fail to visit Philadelphia and study its people, institutions and customs. Many of the Western and Southern delegates, not to omit those from the East, who came to Philadelphia for the first time, departed with the most enthusiastic words about what they saw and heard, and there was cause for this outspoken appreciation.

FIRST DAY OF THE CONVENTION.

The first afternoon of the Convention was given up to routine business at the Hotel Stenton and an informal conference of the National Board at the Hotel Bellevue-Stratford. Mrs. Charles B. Kelsey, the president of the Federation for four years—two terms—arrived in Philadelphia several days ahead of the other visiting delegates, accompanied by her husband, one of the prominent men of Grand Rapids, Mich., and their charming young daughter. The Kelseys are staying at the Bellevue-Stratford, which is their home when sojourning in this city.

The event of the first day was the evening reception to the delegates by the New Century Club, of Philadelphia, a women's club of marked influence in the educational, social, artistic and civic life of Philadelphia. The Rev. Dr. Floyd Tomkins, rector of Holy Trinity P. E. Church, made the opening prayer. Dorothy Bible, accompanied at the piano by Virginia Small, played Hubay's "Hejre Kati." Then followed addresser of welcome by Mrs. Samuel Shaw Burgin, president of the Philadelphia Matinee Musical Club; Elizabeth S. Lowry, president of the New Century Club, and Morris Earle, president of the Philadelphia Orpheus Club. Mesdames Burgin and Lowry spoke briefly, but Mr. Earle delivered a speech in which he urged the Federation to work for two things—a higher standard of music for the church and better work in the

public schools. The response to this triple welcome was made by Mrs. Kelsey, the capable and much beloved president of the Federation, who said:

"In the name of the National Federation I thank you, mesdames and sir, the representatives of Philadelphia the Beautiful.

"How often have our thoughts turned toward you in the past twenty months. How many have been the greet-

friendship, and with glad hearts we shall take in return the riches which you offer.

"This organization is young in years—the merest breath of time in such a period as the history of this city covers measures our whole existence; and yet we point with what we believe to be justifiable pride to the accomplishments which are already ours.

"These you will hear described in the sessions of the week. We hope that many of you will attend our meetings—we shall feel your presence and inspiration, and you, in return, may reap a harvest of ideas from your gleanings in our Federation field.

"We truly are a musical organization. We deal with no civic nor national questions other than those connected with our chosen topic, and yet, whose scales shall weigh the value of this, the youngest of the arts? Whose rod shall measure the heights and depths where music dwells? Whose judgment can decide the meed of praise due to him who first said 'Let me make the songs of a nation, and I care not who makes its laws'?

"I have many times indulged in the vain wish that I had been born early to have said that.

"The National Federation of Musical Clubs stands for the greatest and best effort in the cause of musical uplift, which, up to the present time, has ever been put forth by a nonprofessional organization.

"We recognize that music is an art, not only of the mere emotions, but of the soul, with its whole array of intellect and emotions as well, and, to this end, we seek to establish in our clubs and among our individual members a high appreciation of the music which we hear. We encourage an intelligent study both of musical compositions and of the literature and history of music and its development, and, above all, we endeavor to hold out a helping hand to every disciple of the art, not forgetting to give special allegiance to our own countrymen.

"Our purposes are vast; our aims are high; we strive to establish, and think we have proven our right to say:

'What you have longed for, hoped for, here you behold it. Deep in your hearts forever, the wisdom has sung and has told it.

Sorrow and gloom are but paths to an endless delight and decision,

Steps to a glittering summit, the city of light and of Wisdom.

"Into the glow, press onward, Heaven's own music around you,

Luring to triumphs the endless chains wherewith love has bound you."

After Mrs. Kelsey's address the entire audience rose and joined in singing "My Country, 'tis of Thee." The



MRS. CHARLES B. KELSEY,
Of Grand Rapids, Mich., president of National Federation of Musical Clubs.

ings which our hearts have sent, and how many—alas, for your comfort and patience—have been the actual letters and telegrams that have besieged your doors.

"We all knew this city as the birthplace of liberty; we knew it as the home of the Liberty Bell and of the creation of the unsurpassedly beautiful emblem of our nation's unity—the American flag; we even knew of its splendid educational advantages, and of its high place among the art centers of this country and of the world.

"But of the wonderful significance of its title very few members of the Federation had ever had a realization. Even those of us who, like the national president, were blessed with New England mothers, had only the faintest comprehension of the wisdom which dwelt in the brain of the name giver to this city of William Penn, whose outstretched hand, like yours, welcomes every comer to your gates.

"Philadelphia, brotherly and sisterly lover! we, the brothers and sisters of your hospitable adoption, come from the ends of the land to spend a week as your happy guests. We bring with us our treasures, the gold of such learning and experience as are ours, and the jewels of such artistic impulse and achievement as we have acquired. We lay these gifts on the altar of a new formed



MRS. JASON WALKER,
Memphis, Tenn., chairman committee on American music, National Federation of Musical Clubs.



MRS. F. S. WARDWELL,
Stamford, Conn., chairman plan of study department, National Federation of Musical Clubs.



Photo by Marceau, Philadelphia.
MRS. BUCHANAN HARRAR,
Chairman committee of decorating and ushers, local biennial board.

officers of the local clubs presented Mrs. Kelsey with handsome floral tributes, and then the presidents assumed their places for the reception, which continued for an hour or more. Introductions and the collation were over at an hour when New Yorkers usually begin their receptions. It was all so orderly, elegant and proper, that one slender young woman from New York, who might easily pass for "a slim princess," smiled as she entered her taxicab and exclaimed:

"How nice to get away from an evening reception before eleven o'clock; we are gayer in New York." And so we are.

SECOND DAY SESSIONS AND CONCERTS.

Tuesday morning, the second day of the convention, was devoted to a business meeting in the rooms of the Orpheus Club on Chestnut street. Mrs. Kelsey, the president, made an address and then reports were read, after which followed a discussion on club work. The first concert in the afternoon took place in the Greek Hall of Wannamaker's mammoth new department store at Chestnut and Thirteenth streets. The program, in charge of Mrs. George V. Harvey, of Chicago, and Mrs. Perley Dunn Aldrich, of Philadelphia, was given by members of federated clubs from fourteen States. In the absence of Mrs. Harvey (prevented from attending on account of illness) Mrs. Kelsey made the announcements. Because some of the performers arrived late, and again because of an unfortunate accident to C. R. Smith, an able accompanist, the order of the following program was changed in some



Photo by Marceau, Philadelphia.
MRS. PERLEY D. ALDRICH,
Chairman of locations, local biennial board, and member of the national program committee.

details, but all the numbers were given during the three hours of music:

- Piano, Theme Varie, op. 16, No. 8.....Paderewski
Mrs. Charles Doloff,
Concord Musical Club, Concord, N. H.
- Contralto—
SognaiSchira
His LullabyCarrie Jacobs Bond
Bessie Bird,
Marcato Club, Clarksburg, W. Va.
- Piano, Ballet, op. 39.....Chaminade
Mrs. Charles Haupt,
Fransohnian Society, Sayre, Pa.
- Prize song, The Villa of Dreams.....Mabel Daniels
Chromatic Club of Boston
Lambert Murphy, tenor.
Accompanied by the composer.
- Piano—
Etude, D flat minor.....Liszt
Ride of the Walküre.....Wagner-Liszt
(Arranged by Louis Brassin.)
Genevieve Berry,
Fortnightly Musical Club, St. Joseph, Mo.
- Contralto—
Aria from Samson and Delilah.....Saint-Saëns
Träume durch die Dämmerung.....Strauss
Day Is GoneLang
Happy SongDel Riego
Mrs. Frank O'Meara,
The Schubert Club, St. Paul, Minn.
- Violin—
AndanteDe Beriot
MazurkaWieniawski
Aline Blackman Bowman,
Afternoon Musicale Club, Danbury, Conn.
(Clara Giard, accompanist.)
- Contralto, Air from Le Prophete.....Meyerbeer
Mrs. S. H. Davis,
Wednesday Afternoon Musical Club, Bridgeport, Conn.



Photo by Marceau, Philadelphia.
MRS. FRANK READ,
Chairman of information of local biennial board.

- Two pianos, Polonaise-Brillant, op. 22.....Chopin
Laura E. Matthews and Mrs. James G. Switzer,
Music Study Club, Newark, N. J.
- Mezzo soprano—
Bird RaptureSchneider
Inter-nosMacfadyen
MadrigalChaminade
Flowers of Spring.....Rachmaninoff
Mrs. Edward Gram,
Tuesday Musicale Club, Milwaukee, Wis.
- Piano—
AriaSchumann
Capriccio in D minor.....Brahms
Theme and variationsGabrilowitsch
Marie E. Ruemmler,
Rubinstein Club, St. Louis, Mo.
- Contralto—
DearestHomer
The Spring Has Come.....Maud Valerie White
Mrs. John Roberts,
Musical Society of Queensborough, Jamaica, N. Y.
- Piano—
Andante Finale (for left hand).....Leschetizky-Donizetti
Hungarian Rhapsodie No. 11.....Liszt
Marguerite Reid,
Fredonia Musical Club, Fredonia, N. Y.
- Two pianos, SilhouettesAnton Arensky
Le Savant.
La Coquette.
Le Reveur.
La Danseuse.
Mrs. Boris Ganapol and Mrs. Sherrill,
Tuesday Musicale, Detroit, Mich.

An interesting feature of the afternoon was the awarding of \$200 to Mabel Daniels of Brookline, Mass. (a member of the Chromatic Club of Boston). Miss Daniels won two of the three prizes offered to women composers in the federated clubs, by Mrs. J. R. Custer and Mrs. Em-



MRS. SAMUEL SHAW BURGIN,
President of the Philadelphia Matinee Musical Club.

merson Brush, of Illinois, and Mrs. Wright, of Lincoln, Neb. The prizes of \$100 each which were won by the young woman from Massachusetts included the song "The Villa of Dreams," sung at the concert by Lambert Murphy, and a three-part song with accompaniment of stringed instruments.

In the opinion of the judges, no one was entitled to the prize of \$50 offered by Mrs. Wright. Mrs. Kelsey explained the conditions which called for a solo, either instrumental or vocal; a concerted composition, and a song. Because Miss Daniels wrote a song, the judges concluded that they could not, according to the conditions, offer a prize for another song. Mrs. Custer presented both prizes to Miss Daniels after Mr. Murphy's artistic rendition of the prize song, with the talented composer at the piano. "The Villa of Dreams" is more than merely clever. It is a song that will surely help to make another woman composer famous. With considerable feeling, Mrs. Custer in presenting the two envelopes containing checks from herself and Mrs. Brush (unable to attend the convention herself) the sweet faced, motherly woman declared: "It is the happiest moment of my life."

The average order of talent displayed by the performers of the afternoon was high and most of them were recalled back to the stage repeatedly. One unusually beautiful voice, the contralto of Mrs. Frank O'Meara of St. Paul, Minn., created a sensation.

Tuesday night Witherspoon Hall was brilliantly lighted for the concert by the choral branch of the Philadelphia Matinee Musical Club of which Mrs. Edward Philip Linch



Photo by Marceau, Philadelphia.
MRS. FREDERICK W. ABBOTT,
Philadelphia, chairman of music, local biennial board.

is the musical director. The visiting delegates and many other guests nearly filled the hall. The soloists of the evening were: Dorothy Johnstone Baseler, harpist; Helen Macnamee, mezzo soprano; Emelie Fricke, pianist; Dorothy Goldsmith, pianist; Alice Bailey, cellist; J. W. F. Leman, violinist; Mary Brooks Thompson, soprano. The program follows:

Morning (valse chantée)	Benoist
Choral.	
Prelude	Fauré
Venetian Ballade	Saint-Saëns
Arabesque	Debussy
The Brook	Dorothy Johnstone Baseler.
The Walnut Tree	Mary Brooks Thompson.
(Violin and harp obligato.)	Robert Schumann
A Serenade	Henry Alexander Matthews
Choral.	
Caprice Espagnole	Moskowski
The Dark	Dorothy Goldsmith.
Contralto solo by Mrs. William H. Goll.	David Stanley Smith
Choral.	
A Message to the Breeze	Grace G. Gardner
A Une Fiancée	Ferrari
Cacile	Strauss
Helen Macnamee.	
(William P. Bentz at the piano.)	



Photo by Marceau, Philadelphia.

MRS. C. HENRY FLAIG,
Chairman of exhibits, local biennial board.

Quartets—

Song of the Flower Girls (Samson and Delilah)	Saint-Saëns
Doris	Nevin
(Violin and cello obligato.)	
Henry Clay Swenk, Marie Loughney, Mary Brooks Thompson.	
Helen Shearer.	
Invitation to the Dance	Weber
(Arranged by Carl Tausig.)	
Emelie Fricke.	
Since First I Met Thee	Rubinstein
Songs My Mother Taught Me	Anton Dvorák
In May	Horatio Parker
Choral.	

The choral members are: first sopranos: Viola Brodbeck, Ella F. Dance, Fanny Edwards, Mrs. Clifford Ely, Mrs. C. Henry Flaig, Mrs. W. M. Heulings, Mrs. Wm. M. Laverly, Margaret Marshall, Mary Walker Nichols, Mrs. O. G. Oellers, Mrs. Frank Read, Jr., Mrs. Henry C. Swenk, Mary Brooks Thompson, Mary Wine; second sopranos: Mrs. C. C. Bould, Marie G. Loughney, Mrs. Samuel L. Laccar, Helen Macnamee, Alice Magargee, Mrs. C. S. Mills, Ethel M. Morgan, Alice Shapley, Mrs. Ansley G. White; first altos: Mrs. N. M. Armstrong, Francis Hollis, Mary L. Kinkade, Mrs. Maud Hollinshead, Mrs. Elmer Melick; second altos: Mrs. Frederick W. Abbott, Mrs. George W. Edwards, Mrs. W. H. Goll, Sarah Reneck, Helen I. Shearer, Mrs. T. M. McCracken.

Having read much about the accomplishments of the Philadelphia Matinee Musical Club, the writer anticipated results which unfortunately were not fulfilled by the performances of Tuesday night. With few exceptions, the performances were rather mediocre. The club itself is unquestionably composed of good material, but after listening to the distorted rhythms in a gem like Schumann's "Nussbaum" (entitled "The Walnut Tree" on the printed program), one concluded that it would be best for this choral body to attempt nothing but modern songs, and those originally written for a chorus. Only a genius can be trusted to transform a lied for solo voice into a choral arrangement. As it is, we are having too many of these arrangements in all parts of the country. This restless,

daring American spirit works great harm when it is brought into the artistic realm. Experiments are all right, but please, dear meddlers, spare our artistic sensibilities from these inartistic and vulgar concoctions. Our ears have been enchanted too often by the great lieder singers in these romantic and classic songs, and therefore we cannot accept these bungling arrangements nor the incorrect renditions by our choral clubs. There are enough choruses, and let the clubs stick to them.

The singing of the modern choruses was good. Of the solo performers, little Dorothy Goldsmith, a junior member of the Matinee Musical Club, won the honors. Miss Goldsmith is only fourteen.

The officers of the Matinee Musical Club are: President, Mrs. Samuel Shaw Burgin; vice president, Mrs. Thomas H. Fenton; treasurer, Harriett Kennedy-Adams; recording secretary, Mrs. Joseph Wellington-Shannon; corresponding secretary, Mrs. Howard M. Phillips; directors, Mesdames Frederick Abbott, Charles C. Bould, George M. Becker, Frederick H. Brown, Charles C. Collins, Charles H. Flaig, Edward P. Lynch, Charles S. Mills, E. B. Waples; and Marion L. Craskey, Ella F. Dance, Emelie Fricke, Ellen V. Ford and Mary Walker Nichols.

The members of the local biennial board are: President, Mrs. Thomas H. Fenton; honorary presidents, Mrs. Samuel Shaw Burgin and Mrs. William Simpson, Jr.; vice presidents, Mrs. F. D. Blaud and Mrs. C. S. Mills; honorary vice presidents, Elizabeth S. Lowry, Frances A. Wister and Laura Bell; recording secretary, Mrs. J. W. Shannon; corresponding secretary, Mrs. H. M. Phillips; treasurer, Miss Kennedy-Adams; chairmen of committees: Badges and credentials, Mrs. Samuel W. Cooper; decorating and ushers, Mrs. Buchanan Harrar; exhibits, Mrs. C. H. Flaig; finance, Miss Kennedy-Adams; hotels and hospitality, Mrs. E. A. Fricke; information, Mrs. Frank Reed, Jr.; locations, Mrs. Perley Dunn Aldrich; music, Mrs. F. W. Abbott; printing and souvenir program, Mrs. Samuel S. Burgin; publicity, Else West Rulon; reception, Mrs. C. C. Collins; stage, Mary W. Nichols; trains and transportation, Mrs. T. P. Stamback; ways and means, Mrs. Edward P. Lynch.

AMERICAN COMPOSERS RECEIVE THEIR PRIZES.

The distinguishing feature of the third day of the convention was the concert Wednesday night in the Academy of Music by the Philadelphia Orchestra. Two of the prize winning compositions were presented with the composers as conductors. As THE MUSICAL COURIER has previously stated, George W. Chadwick, of Boston, won the first prize in the orchestral class (\$700)—"A Suite Symphonique" in E flat. Henry Albert Lang, of Philadelphia, won the first prize (\$300) in the chamber music composition, a trio for piano, violin and cello. Horatio Parker, of New Haven, Conn., won the first prize (\$350) in the vocal class, an aria entitled "Crepuscule," with orchestral accompaniment. The Chadwick and Parker compositions were heard at the concert Wednesday night. Carl Pohlig, the musical director of the orchestra, conducted the opening number, the prelude to "Die Meistersinger." It was good to see the impression this splendid performance made on many of the visiting delegates who live in towns where a permanent symphony orchestra does not exist. When Mr. Chadwick appeared to lead his symphonic suite he received a joyful welcome. The work shows a complete mastery of orchestral technic, and two of the movements, the first and second, disclose qualities that stirred the emotions of the listeners. The second movement, the romanza, reveals Chadwick's gift for writing melody.

Henry Holden Huss, the New York composer, sitting near the writer at the concert, declared with enthusiasm, after hearing the beautiful romanza: "Isn't it good to hear a genuine melody in the twentieth century." No doubt the work as a whole, will make even a better showing on a second hearing.

In an article of this length it is hardly possible to give a fuller review, but this much may be said, Mr. Chadwick has enriched the literature of orchestral works by his four movement suite. After the performance last week the composer was honored with a rousing ovation.

Mr. Parker next appeared with Marie Stone Langston, a resident mezzo soprano, who sang the prize aria. The text is by Vicomte de Beaufort. There are some praiseworthy passages in "Crepuscule," but it fell far below the work by Chadwick in the estimation of both critics and public. As a composition it is less inspired, and then might Americans not rightly ask, why the composer sought a French text for a prize competition of American music? Miss Langston's delivery of the aria was fair, and the composer's directing rather labored.

The music for the night halted until after the presentation of the prizes. Messrs. Chadwick, Parker, Lang and Henry B. Stearns, of Kansas City, winner of the second chamber music prize (\$200), were escorted to the stage by Harvey M. Watts, manager of the Philadelphia Orchestra. Three ladies were also in the party—Mrs.

Charles B. Kelsey, president of the National Federation; Mrs. Jason Walker (of Memphis), chairman of the American Music Committee, and Mabel Daniels, who won the two prizes for women. Mr. Watts introduced Mrs. Kelsey to the audience, and Mrs. Kelsey presented Mrs. Walker, who in a few gracious words again told the story of the prize competition. Then Mrs. Kelsey handed the composers the envelopes containing the checks, and in doing this, spoke appropriately to each of the four men. Miss Daniels had received her prizes the day before at the concert in the Greek Hall.



The other musical offerings of the night were conducted by Mr. Pohlig. These consisted of Saint-Saëns' symphonic poem, "Le Rouet d'Omphale"; Rimsky-Korsakow's "Spanish Caprice," and two parts (by request) of Celeste D. Heckscher's "Dances of the Pyrenees." Mrs. Heckscher is a Philadelphia woman, and after hearing her delightful music, one wonders why she has been hiding her gifts. Both the "Valse Lente," and the "Bolero" aroused enthusiasm, and Mr. Pohlig personally brought the fair composer before the footlights several times to receive this public demonstration.

After the concert, the Federation held a reception in the



Photo by Marceau, Philadelphia.

MRS. THOMAS H. FENTON,
President of the local biennial board (Philadelphia).

foyer of the Academy of Music in honor of the composers who had won the prizes.

Wednesday forenoon a session was held in the rooms of the Orpheus Club at which musical conditions in America were discussed. Mrs. Jason Walker presided. The principal address was made by Dr. Hugh A. Clarke, of the University of Pennsylvania, whose subject was: "In What Way Competition Will Prove a Benefit to Our National Art." Dr. Clarke contrasted conditions in this country and Europe, and as he recently returned from a trip abroad, his remarks were particularly valued. He said among other things that with the splendid teachers of music in the United States it was no longer necessary for students to go to Europe. Arthur Farwell, of New York; Mrs. Custer, of Chicago; Mr. Watts, manager of the Philadelphia Orchestra; Frances E. Clark, of Philadelphia; Miss Baker, of Baltimore, and others made addresses. Mrs. F. E. Clark had charge of the symposium on music in the public schools. One of the humorous speeches of the morning on American music was made by Mr. Watts, who said he hoped the time would come when American music did more than show us the difference between a "good Indian and bad Indian."

Wednesday afternoon the delegates were the guests of the Philadelphia Board of Education at the Normal School Building, Thirteenth and Spring Garden streets. Enoch Pearson, director of music of the Philadelphia Public Schools, made an address. Mrs. Kelsey and Dr. Martin G. Brumbaugh, superintendent of the schools, were also among the speakers. Mr. Pearson's address was illustrated by pupils in the different grades, beginning with the tots in the first year primary to the grown-up young ladies in the high school.

Some talented young soloists added interest to the program. Blanche Ottinger, played Liszt's etude in D flat. Sarah Marinoff, a youthful violinist, played a De Beriot fantasia, accompanied at the piano by Mrs. Saylor. Diana Rubinowitz, soprano, sang Massenet's "Elegie." Robert

Armbruster played the Verdi-Liszt "Rigoletto" paraphrase. The high school chorus (sopranos and altos) sang a selection from Bizet's "Carmen," but where did the long suffering American composer figure on this exhibition program given by future American citizens and citizenesses? Verdi, Liszt, Bizet, De Beriot and Massenet, but no Buck, Chadwick, Cadman, Huss, Beach, Ware, etc.

PHILADELPHIA COMPOSERS' CONCEPT.

Thursday night a concert in the convention series was given in Music Fund Hall, on Eighth street near Locust, at which Philadelphia and Pennsylvania composers were honored. Jane Campbell read a paper on "Music in Philadelphia," after which the Treble Clef Club sang "The Slave's Dream," by Henry Alexander Matthews. Constantin von Sternberg, of world wide fame, played three of his own beautiful piano compositions, a concert etude, "Sunset," and "Caprice Hippique." Edna Harwood Baugher, soprano, sang a group of songs including Charles Wakefield Cadman's "Indian Nocturne," which won the second prize (\$150) in the American composers competition. This song was up to the Cadman standard and the fact that it was chosen from many manuscripts is the best evidence



Photo by Marceau, Philadelphia.

HARRIETT K. ADAMS,
Treasurer of the local biennial board.

of its beauty. As sung by Miss Baugher, it seemed less Indian than some other songs that have brought Mr. Cadman universal fame. Another song in the group, "Before You Came," was by Agnes Clune Quinlan, a gifted young woman, who by the way, played the piano accompaniments for the singer. Mrs. Quinlan's song was well received, as it deserved to be. Miss Baugher also sang a song by Doughty and the "Prayer" from "Tosca," by Puccini.

The first chamber music prize (\$300) won by Henry Albert Lang, of Philadelphia, a trio for piano, violin and cello, was played by the composer at the piano; Hedda van den Beemt, violin and Henrich Egerman, cellist. This is a work of high merit, but evidently too long. Other music of the night consisted of numbers by the Treble Clef Club; first movement of Camille W. Zeckwer's concerto for piano and orchestra, played by the composer, with Joseph W. Clarke performing the orchestral part on a second piano. Henry Gurney sang delightful songs, "The Blossom of a Soul," by Ellis Clark Hammann; "Thou Art Like Unto a Flower," by Samuel L. Herrmann and "A Descante," by Dr. W. W. Gilchrist. Mrs. Quinlan played for the singer. Clara Yocum Joyce, assisted at the piano by Clarence Bawden, sang "Sweet is True Love," by Gilchrist; "Lament," and "Light and Darkness" by Bawden and two songs by Henry Gordon Thunder. Frederick Hahn, assisted by Mrs. Quinlan at the piano, played two of his own compositions for violin, "Mon Desir," and a minuet. Frank M. Conly sang a setting of "Invictus" by Henry Gordon Thunder.

Because of the length of this article and again because one mere woman's brain could not perceive all the good points in the music of this long, but excellent concert (after four days of listening and reporting), some of the

compositions will be more fully analyzed in the future. All of the convention's programs have been too long.

Thursday afternoon, in Wanamaker's Egyptian Hall, there was another concert by members of the federated clubs. This program was so long that several officers of the federation requested Mrs. Kelsey to announce from the platform that certain numbers would be omitted. However, as the writer was called away before the concert was over, she can only make special mention of the music she heard at this sitting. Katherine Howard Ward, of the Lake View Musical Society, Chicago, skillfully played the great organ in this auditorium. Her numbers were a concert overture by Faulkes; "The Curfew" by Harman and "Grand Choir" by Hollis. Amy Fay, delegate from the Women's Philharmonic Society, of New York, played beautifully the "Moonlight" sonata of Beethoven and in addition to its performance told the audience why it was called "The Moonlight." Mrs. Claude L. Steele, of the Ladies' Music Club, of Muskogee, Okla., sang a group of songs for soprano by Lulu Jones Downing, Leoni and MacFadyen. One of the most brilliant performers of the afternoon was Edna Gunnar Petersen, of the Amateur Musical Club of Chicago. While Miss Petersen belongs to a club calling itself "amateur," her performances of the first movement of Bach's Italian concerto, and Chopin's lovely "Andante Spianato and Polonaise," op. 28, established the fact that she is a professional pianist of extraordinary ability. The young performer has temperament, and her technical equipment is without flaws. Miss Petersen's brilliant performances atoned for much that was unpardonably amateurish for an audience in a great city like Philadelphia to be invited to hear at a convention concert.

Others who contributed to the concert were Grace Graf (violin) and Ellen J. Ford (piano), of the music section of the Haddon Fortnightly Club of Haddonfield, N. J.; Anna Herbert Koehnle (soprano) of the Tuesday Musical Club of Rochester, N. Y.; Agnes Lapham, an excellent pianist from Apollo Club of Chanute, Kan.; Mrs. L. M. Riddelsperger, from the Philomel Piano Club of Warren, Pa.; Mrs. F. S. Wardnell (mezzo soprano) of the Schubert Club of Stamford, Conn.; Mrs. Horace McMahon (soprano), of the Women's Musical Club of Houston, Texas; Mrs. B. H. Sprankle (contralto), of the Tuesday Morning Musical Club of Knoxville, Tenn.; Daisy Frances Foster (soprano), of the Halifax (N. S.) Musical Club; Ruth Alta Rogers (piano), of the Matinee Musical Club of Duluth, Minn.; Mrs. J. Herbert Hood (soprano), of the Schubert Club of Oil City, Pa. Members of the Women's Club, of Reading, Pa., were on the list for two choruses, under the direction of Mrs. Amole. Emilio Fricke, for the vocalists.

There is a strong feeling in the federation, particularly among the members from the large cities in the East and Middle West, that performances by amateurs at the biennial conventions should be eliminated. This question will be more fully considered in an editorial in this issue of THE MUSICAL COURIER.

A RED LETTER DAY IN THE FEDERATION.

Friday, March 31, was a "red letter" day in the history of the federation. Most important sessions in the morning, in the rooms of the Orpheus Club, were followed in the afternoon by a harmonious election of officers in the Red Room of the Bellevue-Stratford. Then the delegates returned to the Orpheus rooms to hear a recital by Perley Dunn Aldrich, baritone. After the recital the two local presidents, Mrs. Burgin, of the Matinee Musical Club, and Mrs. Fenton, of the Local Biennial Board, held a reception in honor of the delegates. The closing concert of the convention took place Friday evening in Music Fund Hall, with Charles W. Clark, the baritone, now of Paris, as the star of the program. Then the delegates to the convention, the artists who appeared at the concert, all again adjourned to the Red Room of the Bellevue-Stratford for the reception which the retiring president, Mrs. Kelsey, gave in honor of the Philadelphia Matinee Musical Club and Mr. Clark. Oh, for a pen, dipped in magic, in order to give full credit to every one who contributed to make this day of the convention memorable. Say what we will, Friday is a "lucky day" for music and musicians.

Now to begin at the beginning of this brilliant and long (very long) musical day. The sessions in the morning were so interesting that even the blasé newspaper representatives did not wish to miss anything. Mrs. Kelsey presided during the discussion of opera in English. The president introduced as the principal speaker Eleanor de Cisneros, the prima donna contralto of the Philadelphia-Chicago Grand Opera Company, and her remarks were both sensible and eloquent. Madame de Cisneros expressed herself in favor of opera in English when we have libretti translated by poets and literary men, but until then, one concluded from the gifted speaker's words, she would prefer polyglot opera. Madame de Cisneros said if the Americans demanded better translations they would have them. No people pay so much for opera as the Americans. During the entire session the singer occupied a chair on the platform, and later in the morn-

ing she was enrolled as an associate member of the federation, and the hearts of the officers were made glad when Madame de Cisneros promised to interest some of her colleagues in the work.

Mrs. Francis Elliott Clark, of Milwaukee, chairman of the Public School Music Committee, offered the following resolution:

Resolved, That the National Federation of Musical Clubs demands the singing of opera in English in this country.

Further, That in recognition of the difficulties encountered by artists on account of imperfect translations, the federation requests the managers of our grand opera companies to procure singable, sensible translations of the operas to be given.

Mrs. Kelsey called Mrs. Jason Walker to take the chair during the debate on the prize competition for American composers. Mrs. Walker is the chairman of the American Music Committee, and she has accomplished great things for the cause. To the surprise, not to say the amazement of many delegates, Mrs. Walker announced that there was a deficit of \$600 to the prize fund of \$2,000. She read the sums contributed by the clubs, and the figures proved that the Middle West section had contributed more than \$900 of the \$1,400 which had been received. Only half of the 200 clubs in the federation had sent contributions to the prize fund. In less than fifteen minutes after Mrs. Walker made the announcement the sum of \$200 was



Photo by Marceau, Philadelphia.

MRS. JOSEPH WELLINGTON SHANNON.
Recording secretary of the local biennial board.

pledged by individuals and clubs, the major portion coming from the officers of the national board, who requested the privilege of paying their own expenses, and the money applied toward reducing the deficit of the prize fund. Despite the \$400 which the fund still lacked, it was unanimously voted to continue prize competitions in the future. In this connection, an animated debate brought another important educational issue to the surface. Mrs. Arthur Bradley, of Cleveland, and district vice president of the Middle West, offered a resolution which demanded English poems or texts for future prize competitions conducted by the federation. This was another resolution unanimously adopted. One more feature of the morning was a paper by Mrs. Clark, of Milwaukee, on "Public Schools and Our National Music." It would be interesting to have interviewed Mrs. Clark on the musical program presented at the Normal School Wednesday afternoon, arranged in honor of the guests attending the convention.

ELECTION FOR NEW OFFICERS WAS HARMONIOUS.

After luncheon Friday the delegates assembled in the Red Room at the Bellevue-Stratford for the election of officers. That club, or federation, is certain to enjoy a reasonably peaceful career, if it has a good constitution. The constitution framed for the National Federation of Musical Clubs seems to be without flaws. The election of a new board of officers did not cause a single unpleasant incident, somewhat to the disappointment of those whose imaginations are more apt to be stirred by a fight than by a love feast. The ballots were distributed and then collected and carefully guarded by the tellers—Mrs. W. A. Hinckle (chairman), Adela Carman, Cora Atchinson, Alice Dallan, and Mrs. Moll. Mrs. W. M. Lindsey served as chairman of the nominating committee. After voting the delegates gave Mrs. Kelsey, the retiring presi-

dent, the Chautauqua salute. Once again the procession formed, and in groups of two or more, the delegates walked the two squares back to the Orpheus rooms for the reception, held by Mesdames Burgin and Fenton, which, as already mentioned, was preceded by the recital of Mr. Aldrich, the Philadelphia baritone. The singer's program was made up of songs by American composers. "In Picardie" (Arthur Foote), "Stars of the Summer Night" (Florence Newell Barbour), "The Water Lily" (Perley Dunn Aldrich), "Allah" (George W. Chadwick), "The Robin Sings in the Apple Tree" (MacDowell), "Midsummer Lullaby" (MacDowell), "The Sea" (MacDowell), "The Sunrise Call" (Carlos Troyer), "The Lone Prairie" (Arthur Farwell), "From the Land of the Sky Blue Water" (Charles W. Cadman), "The Moon Drops Low" (Cadman), "Would Thy Faith Were Mine" (Howard Brockway), "Irish Names" (T. Hilton Turvey), serenade from "Natoma" (Herbert), "Fishwharf Chant" (Henry E. Gilbert). Mr. Aldrich gave brief descriptions of some of the songs. He said he regarded "The Sea," by MacDowell, as the best song by an American. Farwell's "Lone Prairie" was re-demanded. Mr. Aldrich has an agreeable voice and his diction is delightful. The baritone was assisted at the piano by Stanley Muschamp, a pianist and composer of whom Philadelphians are predicting a bright future. Mr. Muschamp's piano accompaniments were exquisite.

An hour of Philadelphia hospitality, with Mesdames Burgin and Fenton as the hostesses, was enjoyed, and again all those concerned journeyed back to the Bellevue-Stratford, where shortly before the dinner hour the result of the election was announced as follows:

President—Mrs. Julius Eugene Kinney, of Denver, Col.
First vice president—Mrs. George J. Frankel, of Portland, Ore. (formerly of St. Louis).

Second vice president—Mrs. Adolph Frey, of Syracuse, N. Y.

Recording secretary—Mrs. Alexander Rietz, of Chicago.

Corresponding secretary—Mrs. W. J. Gilfillan, of Memphis, Tenn.

Enrollment secretary—Mrs. Frank Edgar Cooke, Fredonia, N. Y.

Treasurer—Harriett Kennedy-Adams, of Philadelphia.

Librarian—Mrs. Claude Steele, of Muskogee, Okla.

Auditor—Mrs. W. A. Hincle, of Peoria, Ill.

District vice presidents—Eastern, Mrs. John P. Walker, of Freehold, N. J.; Middle, Mrs. Arthur Bradley, of Cleveland, Ohio; Southern, Mrs. John Fletcher, of Little Rock, Ark.; Western, Lelia Elliott, of Kansas City.

CHARLES W. CLARK STAR OF CONCERT.

It was whispered about Philadelphia that Mrs. Kelsey was the good fairy responsible for Charles W. Clark's singing at the closing concert in Musical Fund Hall. The Kelseys and Clarks are old friends, and knowing the singer to be in New York, messages were exchanged, and this resulted in an important addition to the music for the final session. Mrs. Kelsey, however, modestly disclaimed credit for it, but wished it stated that credit must be given to the Matinee Musical Club of Philadelphia, which entertained the visiting delegates for five days. The program for the closing concert follows:

Double Male Quartet—
My Leisel Verlett
Discovery Grieg

Contralto—
Break, Break, Break Henschel
How do I Love Thee? Hadley
Sweetheart Chadwick
Beatrice Walden.

Piano solo—
Waltz Chopin
Papillons Noirs Massenet
Sous Bois Victor Staub
Ellis Clark Hammann.

Songs—
Recit et air d'Oedipe à Colone Sacchini
Cavatine de Cephalé et Procris Gretry
De ma Barque légère Gretry
Fugue Sinding
Letztes Gebet Arthur Hartmann
Die Ablosung Alexis Hollaender
Die Beiden Grenadier Schumann
Charles W. Clark.

Piano—
Under the Stars Beach
Chant de Voyageur Paderewski
Agnes Clune Quinlan.

Trois Ballades de Villon Debussy
Ballade de Villon à l'ame.
Ballade que fait Villon à la requête de sa mere pour
prier Notre-Dame.
Ballade des Femmes de Paris.
Mr. Clark.

Concerto in D minor Wieniawski
(Two movements.)
Romance—Andante non troppo, allegro con fuoco.
Allegro moderato (à la Zingara).
Thaddeus Rich.

Ellis Clark Hammann at the piano.
From the song cycle The Bagdad Lover Blair Fairchild
O Queen of Beauty (MS.).
If One Should Ask (MS.).
So Much I Love (MS.).

The Lowest Trees Have Tops Beal
The Eagle Carl Busch
Mr. Clark.

Double male quartet—
My Love Parker
A Prayer of Thanksgiving Ancient Folk Song
Joseph W. Shannon, Clarence Gardiner, William K. Haupt,
Edward Brooks, Jr.; Charles F. Griffith, William P.
Barba, Noah H. Swayne, ad; Morris Earle.

The artists who appeared on the program with Mr. Clark are Philadelphians or residents of Philadelphia. A rule of the Orpheus Club was relaxed in order that eight members might form themselves in a double quartet and sing for the delegates. (The bylaws do not allow fragments of the society to sing publicly.) Mr. Rich is the concertmaster of the Philadelphia Orchestra. Mr. Hammann and Mrs. Quinlan are very prominent in the musical life of the city. Miss Walden, the contralto, sang well, accompanied by Mrs. Linch. Mr. Hammann's performances of the Chopin, Massenet and Staub numbers electrified the listeners. He has temperament and technique, and, best of all, a musician's comprehension of different schools of music. Mr. Clark, to whom was assigned the lion's share of the numbers, received an ovation when he appeared on the stage with his accompanist, Mrs. Edwin N. Lapham. Mr. Clark's magnetism captured the house at once. What would have happened if this artist had been introduced the first day of the convention is not hard to surmise. His singing proved a revelation to those who heard him for the first time, and by those who had heard him before he was thrice welcomed. Young singers should hear this temperamental and soulful lyric interpreter. Vocalists, like instrumentalists, have not reached anywhere near the highest altitudes of their art, so long as a trace of self-consciousness remains. So long as singers, pianists, violinists, etc., are more concerned about tone and technique than they are about expressing the ideas of poets and the composers, they are not artists in the truest sense.

To be great in any reproductive art one must portray ideas, and it is in this lofty realm where Charles W. Clark is supreme. He is more than a singer of pure tone quality and pure diction; he is a master singer who guides his listeners into lovely nooks and byways of the works he interprets, and thus he inspires ears to hear what must remain hidden when the puppet type of vocalist comes before an audience. Mr. Clark was enthusiastically recalled after each group. The Debussy ballads, which he introduced to America some weeks ago at the New Theater in New York, made an impression with the musicians in the Philadelphia audience. The numbers from the song cycle, "The Bagdad Lover," also proved interesting. Many persons, particularly the women, who heard Mr. Clark Friday night did little else after the concert but discuss his wonderful powers. Mrs. Lapham showed herself to be a pianist in every way worthy to assist a singer of Mr. Clark's extraordinary gifts. The flowers passed over the footlights to Mr. Clark were gallantly presented by him to the lady, whom he invited to share in the ovations.

Mr. Rich, who was another bright "star" of the evening, played in masterly style the second and third movements of the Wieniawski concerto. His tone is pure gold, and there is a limpid purity in the performances of this young artist that recalls things celestial. Mr. Hammann's accompaniments were splendid.

The singing of the double quartet created a fond wish to hear the entire Orpheus Club ensemble at some future day. It was admirable singing, enhanced by good diction and a manly vigor that was indeed good to hear.

This Friday night concert, and the one given by the Philadelphia Orchestra at the Academy of Music Wednesday night, were two events worthy of the seventh biennial convention of the National Federation of Musical Clubs. Some of the other concerts were decidedly unworthy of this important assemblage, but this world is a place where we "live and learn."

After the concert Friday evening the visiting delegates were all invited to attend the reception given by Mrs. Kelsey at the Bellevue-Stratford in honor of the Philadelphia Matinee Musical Club and Mr. Clark, whose singing had lifted up all of us. Receiving with the charming hostess were Mrs. Burgin, president of the Matinee Musical Club; Mrs. Lapham, Mr. Clark's exceptionally endowed accompanist, and Mr. Kelsey, the host, who personally greeted each guest as they were formally announced. Mrs. Joseph Wellington Shannon, of the Matinee Musical Club, and Mrs. Isaac S. Lowry, president of the Treble Clef Club of Philadelphia, presided at the refreshment table. Mrs. Kelsey wore a gown of soft white silk, with touches of rare lace and gold on the bodice. Everybody received a whole souled welcome from Mr. and Mrs. Kelsey, who have done so much during the past four years to advance the cause of the federation and music in this country.

Saturday the delegates who had not left for their homes were taken on sight-seeing trips around the city and vicinity by members of the Colonial Club.

This record of the seventh biennial will not be complete without publishing the names of the officers:

President—Mrs. Charles B. Kelsey, Grand Rapids, Mich.

Honorary president—Mrs. Theodore Thomas, Chicago.

First vice president—Mrs. David A. Campbell, Kansas City, Mo.

Second vice president—Mrs. John Leverett, Upper Alton, Ill.

Recording secretary—Mrs. George Frankel, St. Louis, Mo. (now of Portland, Ore.)

Corresponding secretary—Mrs. Alexander Rietz, Chicago, Ill.

Treasurer—Mrs. Adolf Frey, Syracuse, N. Y.

Auditor—Mrs. Claude L. Steele, Muskogee, Okla.

Librarian—Mrs. Frank Edgar Cooke, Fredonia, N. Y.

District vice presidents—Eastern, Mrs. John P. Walker, Freehold, N. J.; Middle, Mrs. Arthur Bradley, Cleveland, Ohio; Southern, Mrs. John Fletcher, Little Rock, Ark.; Western, Lelia C. Elliott, Kansas City.

By comparing the names of the new board of officers it will be noted that several were re-elected.

WHAT FUTURE BIENNIALS NEED.

The next biennial, in 1913, will be held in the West—Denver and San Francisco being among the cities mentioned, but this important question must wait until the federation receives a formal invitation from a club in one of these cities, or some other city eager to extend its hospitality. Among the more progressive women in the federation there is a feeling that the old custom of accepting hospitality from a club should be changed. One officer from the Middle West said to the writer that the federation has become so big, so truly national in scope, that it must in the future conduct its affairs on broader lines. This bright woman thinks, for one thing, that delegates to the conventions should pay their own way; the plan of inflicting a heavy expense upon any club in the city where the convention is held is no longer desirable. Delegates to other conventions pay their own expenses, the N. F. M. C. should do so.

Another feature that needs amendment (and to this the writer voices an emphatic amen) is the plan of concerts by amateurs. The Philadelphia Matinee Musical Club, the host of the seventh biennial, raised over \$2,000 to finance the expense of the convention; over \$1,600 of this sum was needed to pay the hotel bills of the delegates. Had this money been devoted to music there would be no excuse for giving concerts with amateurs. The concerts Tuesday and Thursday afternoon by the federated clubs fell far below what the standard of this federation should be at its biennial convention. There were some brilliant exceptions to be sure at these concerts, but most of the singers and players were mediocre. The concert by the Philadelphia Matinee Musical Club in Witherspoon Hall Tuesday night was a disappointment. The Philadelphia composers' concert at Musical Fund Hall Thursday night was excellent, but the program was far too long. Interminably long programs are in themselves inartistic. It was close to midnight when the last music lovers left the hall. Think of sitting four hours in a concert auditorium!

But the concerts by the Philadelphia Orchestra Wednesday night, and the concert Friday night, were of the highest artistic merit. They were first class concerts, because given by artists of the highest rank. These concerts stamped the musical offerings of the week with a tone that should characterize all sessions of a national musical convention. The federation changed its date from May to March, in order that it might hear the Philadelphia Orchestra. Let all future conventions be held in cities where they have a permanent orchestra. Those who do not regard the orchestra as a basis of musical life are deficient in their perspective that helps to educate us to realize that music is a great science as well as a divine art.

EMMA L. TRAPPER.

INCIDENTS OF THE CONVENTION.

A young and prominent woman in the musical life of Philadelphia declared that neither Chadwick nor Parker, the American composers (who came to Philadelphia to conduct their prize compositions) look like musicians. "Mr. Chadwick," said this outspoken young lady, "resembles a great humorist." Quite perplexed, she added, her powers of discernment were unable to define Mr. Parker's appearance, beyond that he might either be taken for a college professor or a minister, but never for a composer or musician in any class. "I have come to the conclusion," the lady exclaimed, "that phrenology and physiognomy do not help us at all times to guess a man's calling."

Else West Rulon, the chairman of the committee on publicity, did her work so well that she was universally acclaimed. Miss Rulon is a pupil of Henry Holden Huss of New York, and being a thorough musician, and an accomplished linguist, her services in all directions were valued. She was very helpful to the Philadel-

phia and other newspaper men and women who reported the convention, and immensely popular with everybody else. Miss Rulon is at present the organist of St. Steven's Church. As a teacher and supervisor of music, she has done exceptional work. Her personal charm, however, explains her popularity with all classes. By application we can become thorough in our work, but charm, that rare gift of the gods, is not bestowed upon all who would cherish it.

Harriett Kennedy-Adams, just elected treasurer of the national board, is a lovable woman, and reputed to be one of the most remarkable women of Philadelphia. Miss Adams is the treasurer of the Matinee Musical Club, and she served as treasurer of the local biennial board. Her method of keeping accounts is an exact science. Every i is dotted, every t crossed, and every penny accounted for. If Miss Adams were a man she would be famous as a skilled banker or great financier. As it is, however, she is not even a suffragist. The close of the convention left Miss Adams with plenty of hard work to do, paying up bills. Some delegates arrived a day later than expected, and there were other unavoidable complications which require a mind trained patiently to details to straighten out and make the totals right.

Mrs. Jason Walker, of Memphis, Tenn., was talked of for president, but this dignified and clever woman did such magnificent work as chairman of the committee on American music that the federation will prevail upon her to work on in the lines of which she knows more than any other member. "It is always the way," said a friend of Mrs. Walker. "If one becomes indispensable in a position the world will want us to remain where we are. No one can take the place of a perfect mother, and in the federation we regard Mrs. Walker's efforts so splendid that the most exacting could not criticise one act of hers."

The Matinee Musical Club and the Treble Clef Club of Philadelphia are the only societies of the city belonging to the federation. Philadelphia has many musical clubs, active in one way and another. The Orpheus Club is the oldest in the city, and it is claimed to be the oldest musical organization in America. There are some clubs in New England, Massachusetts especially, that are nearly as old.

Mr. Watts, the manager of the Philadelphia Orchestra, rendered invaluable assistance to the ladies concerned in entertaining the delegates to the convention. He is one man who was about when wanted. Of how many men can this be said?

Mrs. Herman Lewis, of the Concert Direction M. H. Hanson, of New York, attended the convention, and during the five days made a lot of new friends for herself and the musical bureau she represents.

Antonia Sawyer, of the Sawyer Musical Bureau, New York, was in Philadelphia Monday and a part of Tuesday, but her work in the home office called her away much to the regret of old friends and others who would have enjoyed meeting her.

Mrs. Kelsey, the retiring president, is planning to go abroad for a year or more. Here is a woman thoroughly womanly in all the qualities that make a woman charming, and yet endowed with the executive faculty that many a great man would prize. Mrs. Kelsey was elected at the fifth biennial held at Memphis in 1907, and re-elected at the sixth biennial held in her home city, Grand Rapids, Mich., in 1909. The constitution of the federation allows but one re-election. Each term is for two years. (It may seem trite to many readers of the federation convention report to find these details recorded, but THE MUSICAL COURIER is read in all quarters of the globe and it is because the writer desires the musical fraternities in Europe to know more about the U. F. M. C. that these well known facts are recorded in this report.) To return to Mrs. Kelsey: That lady's personal popularity is so great that some of her friends in the federation hoped that she could be continued in office indefinitely; but law is law, and no doubt rotation in office is salutary. It was through Mrs. Kelsey's efforts that citizens of Grand Rapids contributed \$300 to the prize fund. In this and other ways both Mr. and Mrs. Kelsey have been influential in the work, but all they did was marked by good taste and the desire that others should share in the credit for what had been accomplished.

Mrs. Kinney, the newly elected president, served one term as executive, but on account of illness at the time was unable to accept the renomination offered. The new president is one of the very able women of the West, a trained parliamentarian, and possessing qualities of mind and heart which insure another peaceful and progressive reign.

The writer regretted that because of the limited time between sessions she was prevented from meeting some of the delegates personally. If they will send news of their clubs to THE MUSICAL COURIER, some record will be made of it. "No matter who is the wittiest, nor who the prettiest," the convention had many inspiring moments. If certain provincial features can be eliminated, the National Federation of Musical Clubs is bound to become a

power in this country. One thing all women must learn, and that is to endure criticism. Personal and collective progress begins when we ask to have our public acts recognized and analyzed. A woman, like a man, cannot escape criticism when she steps outside the privacy of her own home to participate in public functions. It is sad to relate, but musical people are more resentful of criticism than almost any other class. They are right in resenting criticism if it is penned in haste or prejudice, but where criticism is fair, it should be welcomed by all of us as warm sunshine after a bleak day.

E. L. T.

Here is the list of delegates to the convention:

Mrs. F. O'Meara, St. Paul.
Mrs. H. M. Lindsey, Warren, Pa.
Mrs. Stillwell, Syracuse, N. Y.
Mrs. L. M. Riddelsperger, Warren, N. Y.
Miss L. Murphy, Freehold, N. J.
Miss F. Fair, Knoxville, Tenn.
Mrs. J. R. Custer, Chicago.
Mrs. J. H. Marsh, Pittsburgh.
Mrs. F. E. Anderson, Freehold, N. J.
Mrs. A. B. Bowman, Danbury, Conn.
Mrs. F. B. Sanders, Cleveland.
Mrs. C. Dietz, Warren, O.
Mrs. H. P. Prescott, Claremont, N. H.
Miss L. Keith, Toledo.
Miss Amy Fay, New York.
Miss A. Lapham, Chanute, Kan.
Mrs. G. Gale, Concord, N. H.
Mrs. R. Blackmore, Waverly, N. Y.
Miss E. Lipon, Waverly, N. Y.
Miss A. E. Kemp, Reading, Pa.
Mrs. S. L. Bennett, Freehold, N. J.
Mrs. S. W. Barnhart, Grand Rapids.
Mrs. A. H. Keohle, Rochester.
Mrs. M. Foard, Haddonfield, N. J.
Mrs. J. Roberts, St. Joseph, Mo.
Mrs. F. S. Hardwell, Stamford, Conn.
Mrs. E. Amole, Reading, Pa.
Mrs. C. B. Kelsey, Grand Rapids.
Miss L. Mathews, Newark.
Mrs. L. Hesser, Cleveland.
Mrs. B. L. Ganapol, Detroit.
Mrs. F. L. Tuck, Bangor, Me.
Mrs. L. Litchfield, Pittsburgh.
Mrs. Whittemore and Miss D. S. Whittemore, Brockton, Mass.
Mrs. Ottmar More, St. Louis.
Mrs. J. Roberts, Jamaica, N. Y.
Mrs. C. A. Hamilton, Jamaica, N. Y.
Mrs. H. D. Comings, Litchote, Pa.
Miss T. Hutchings, Stamford, Conn.
Mrs. C. L. Steele, Muskogee, Okla.
Mrs. E. B. Webb, Toledo.
Mrs. H. F. McFarland, Renovo, Pa.
Mrs. E. Faber, Pekin, Ill.
Mrs. A. Bradley, Pekin, Ill.
Mrs. E. Casterton, Rochester, N. Y.
Miss Ella Hagel, Waterloo, Wis.
Mrs. A. Rietz, Chicago.
Mrs. Leveritt, Upper Alton, Ill.
Mrs. A. M. Switzer, Newark.
Mrs. J. Fletcher, Little Rock, Ark.
Mrs. Herbert Hemphill, Atlantic City.
Miss Evelyn Tyson, Atlantic City.
Mrs. Charles G. Sanford, Bridgeport, Conn.
Miss Mabel French, Bridgeport, Conn.
Mrs. Herman Hegeler, Danville, Ill.
Mrs. Medora G. Hood, Oil City, Pa.
Miss Ruth A. Rogers, Duluth.
Mrs. B. H. Spankle, Knoxville, Tenn.
Mrs. A. M. Dawson, Fennville, Mich.
Miss Clara Girard, Danbury, Conn.
Mrs. Aline Blackman, Danbury, Conn.
Mrs. W. A. Hinkle, Peoria, Ill.
Miss Genevieve Perry, St. Joseph, Mo.
Mrs. Hattie L. Emerson, Chanute, Kan.
Mrs. J. F. M. Macfarlane, Detroit.
Mrs. Adolf Grey, Syracuse.
Miss Edna G. Peterson, Chicago.
Mrs. Julius Eugene Kenney, Denver, Col.
Mrs. Jason Walker, Memphis, Tenn.
Mrs. Ruth E. Hayden, Sayre, Pa.
Mrs. Charles Haupt, Sayre, Pa.
Mrs. H. P. Robinson, Grand Rapids, Mich.
Miss Sallie F. Smith, Warren, O.
Miss Ethel Reynolds, Cynthia, Ky.
Miss Orin Lebus, Cynthia, Ky.
Miss S. List, Masillon, O.
Mrs. George Hail, Rhode Island.
Miss Adelaide Clarman, Indianapolis.
Mrs. Ella B. Paige, Lindenville, Vt.
Mrs. P. N. Smith, Lindenville, Vt.
Miss Nellie M. Smith, Lindenville, Vt.
Miss Ellen V. Foard, Haddonfield, N. J.
Mrs. Harry Fisher, Cleveland.

LATE NEWS FROM KANSAS CITY.

KANSAS CITY, Mo., March 30, 1911.

A triumph was surely achieved at the last free Sunday concert in Convention Hall, March 26, when the public learned that its much cherished hopes for "free concerts" during the winter season would be fulfilled next year. It was estimated that from five to seven thousand people heard the last concert, and the attention of this vast audience to the program was indeed a feature in itself. The climax of the afternoon came with the presentation of a gold medal to Doctor Hiner for the work he has accomplished for Kansas City's musical growth, and this was especially interesting for Mayor Brown, Kansas City's musical mayor, made the presentation speech, in which he related a very interesting history of Doctor Hiner's career and their friendship in Kansas City. Mayor Brown's announcement of the appropriation of funds from the city to hold these concerts excited much applause. The program for the afternoon was given under the auspices of the Sunday Concert League Committee, composed of some of Kansas City's prominent business men interested in this being a recognized city for music. The orchestra of forty-five musicians, under the direction of Julius Osher, and the Kansas City Operatic Society, under the direction of Ottley Cranston, with these soloists, Mildred Langworthy (soprano), Dr. Hiner (cornetist), Jeannette Dimm (pianist), M. Boguslawski (accompanist), gave the following program:

Fidelio Overture	Beethoven
Blue Danube Waltz	Strauss
Concerto, op. 25, for piano with orchestra	Mendelssohn
	Jeannette Dimm.
Song, Chanson Provençal	Dell' Acqua
	Mildred Langworthy.
Springtide (string orchestra)	Grieg
Serenade Elegante (by request)	Osher
Solo for cornet, Lost Chord	Sullivan
	Dr. Hiner.
Soldiers' Chorus from Faust	Gounod
	K. C. Opera Society.
Overture, William Tell	Rossini
America.	

Everybody.

There was a week of grand opera in Kansas City beginning Sunday, March 19, in the Shubert Theater, by the M. Jules Layolle Opera Company from the French Opera House, New Orleans. "Thais" and "Le Chemineau" were entirely new here and proved very successful, "Thais" being specially noteworthy. The ever popular "Faust," "La Traviata," "Carmen" and "Rigoletto," besides "La Boheme," "Manon" and "Huguenots," were given splendid productions.

The Nordica concert was one of the greatest events Kansas City has had of late. From the opening piano number by Mr. Simmons, followed by the group of songs by Mr. Whitney, all was expectancy until Nordica made her appearance. How wonderful the songs, how cordial and responsive the manner, and then the encores! Some numbers were repeated, many songs were new to us, and the endeared "Old Folks at Home," "Annie Laurie" and "Valkyrie" were all sung as only Nordica can sing them. Mr. Whitney made a most favorable impression, too. The "Girls' Hotel Fund" cause featured the Nordica concert, and it certainly will prove a satisfactory step in the interests of so noble an effort. The concert in Convention Hall last night was surely a success in artistic merit.

The next big musical attraction will be the spring festival in Convention Hall, April 8, afternoon and evening, when Carl Busch brings the Minneapolis Symphony Orchestra with a quartet of soloists. Mr. Busch's "American Flag" will be sung by the Philharmonic Choral Society. The appearance of 1,000 children in a cantata is eagerly awaited. This will be the special feature of the afternoon concert.

Claude Rader (violinist) will play a program at a benefit musicale to be given Saturday afternoon, April 1, in Miss Parker's studio, South Side. Mr. Rader will play among other numbers the Mendelssohn concerto, the Bach aria, and the Schubert-Wilhelmj "Ave Maria." Mr. Rader was soloist at the Kansas City Musical Club meeting two weeks ago and also appeared as soloist at Leavenworth a few weeks ago.

J. D.

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PHILADELPHIA, Pa., April 1, 1911.

The Philadelphia Orchestra.

On April 11 Carl Pohlig, the popular leader of the Philadelphia Orchestra, sails for Europe, where he will spend the summer in his villa at Planegg, near Munich, with his wife and daughter. This lovely home is the center for musicians of both the Old and New Worlds, and many of our people who go abroad this summer promise themselves the pleasure of a visit to this charming family, among others Madam Schumann-Heink. For next season (1911-1912) the Philadelphia Orchestra has arranged for twenty-five regular concerts to be given in the



Photo by Haeseler, Philadelphia.

CARL POHLIG,
Conductor Philadelphia Orchestra.

Academy of Music, beginning October 13 and continuing until March 30. In addition to these regular concerts, cut-of-town concerts will be given, to whatever extent possible, so as not to interfere with the regular Philadelphia subscription season. Indeed, could the orchestra accept one-half the flattering engagements offered, we would see very little of them. George W. Chadwick, of the New England Conservatory of Music, and Horatio Parker, of Yale College, make separate comment on the ease with which the musicians master a composition, as in the case of the prize compositions of the National Federation of Musical Clubs, which were played by the orchestra. Artistically the season has been of the best; the novelties on the programs this season were many. In the prospectus, the artists announced are as follows: Macmillen (violinist); Pasquale Amato (baritone) of the Metropolitan Opera Company; Ferruccio Busoni (pianist); David Bispham (baritone); Thaddeus Rich (concertmaster of the orchestra); Ernestine Schumann-Heink (contralto); Yolanda Mero (pianist); Alma Gluck (soprano), of the Metropolitan Opera Company; Constantin von Sternberg (pianist); Herman Sandby (principal cellist of the orchestra); Margaret Keyes (contralto); Ethel Altemus, Harold Randolph and Ernest Hutcheson (pianists). A new comer, Kathleen Farlow (violinist), proved to be a huge success, and the appreciation of the so called soloists' concerts was of a most marked character, both from an artistic and financial point of view. The management of the orchestra, following out many requests from the larger cities, may find it feasible to include in the tour next year visits to these various musical centres on the non-subscription basis,

which plan if carried into effect will extend the fame of the Philadelphia Orchestra. A tremendous amount of work has been accomplished this season. Besides the regular symphony concerts, twelve popular concerts, on alternate Wednesday evenings, have been given, the programs being devoted to the shorter works of the different composers; five concerts were given in Camden, four in Wilmington, three in Kensington, two at the University of Pennsylvania, two in Norristown and one in Stetson Hall, in all, seventy-nine concerts. One of the interesting developments of the year was the interest with which these out-of-town concerts have been received, and the appreciation bestowed on the leader and his men. The Wilmington concerts reached the greatest success in the history of the orchestra; the Camden concerts met with unusual enthusiasm. The orchestral features of the year were a special commemorative concert in honor of the Schumann centenary, the recognition of the proper place for American composers on the programs, the continuance of the Russian-Scandinavian and Northern composers, and particularly the exploitation of the modern French school.

Harold Nason, director of the Leschetizky School of Piano Playing, the only one in America, organized in 1906, with the permission of and under the special authorization of Professor Leschetizky of Vienna, and incorporated under the laws of Pennsylvania, began his musical education with exceptional advantages. While abroad, his musical education was pursued in Paris, London and Vienna, under such masters as Alexandre Guilmant, the great French organist; Moritz Moszkowski, the famous pianist and composer, and Theodor Leschetizky, the great piano teacher. Mr. Nason also pursued a course of composition with Dr. Karl Nawratil, of Vienna, the friend and pupil of Brahms. A special invitation was received by Mr. Nason on his return to America to play at the White House before President McKinley. With a repertory numbering over seventy compositions, all from memory, his work as a concert pianist is always most enthusiastically received, and his work with the Philadelphia Orchestra and other leading orchestras of the country has met with huge success. His compositions for piano, organ, violin, voice, flute and orchestra are of a high order.

In an interview, Mr. Nason recently said: "Philadelphia offers unusual advantages for the student. With our season just about closed, we have had the best of opera, our own orchestra, the Boston Symphony Orchestra, the Philharmonic Orchestra, the Flonzaley Quartet, and the various local string quartets; a long list of the world's best soloists. This winter, Busoni, Borchard, Hutcheson, Randolph and many other eminent artists offered to the student unlimited opportunity, while the expense of living in this city is small, comparatively speaking, and in connection with our own school, those pupils coming from a distance are provided through sessions with a winter home in refined surroundings, convenient to their studies and the various concert centres." A popular course in the school is the teachers' course in the Leschetizky method, with diploma. The school is most conveniently located in the center of musical Philadelphia, and equipped throughout with Steinway grand pianos, and a branch school is maintained at West Chester, Pa., under the direction of William Hatton Green, who has met with much success in his concert work. One of Mr. Green's pupils is little Willette Wilbourne, the musical wonder, to whom



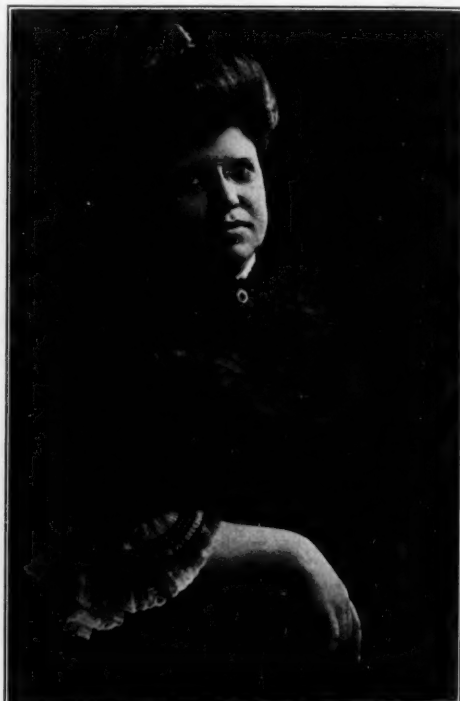
S. WESLEY SEARS.

Mary Garden presented a diamond bracelet in recognition of the genius of the child. The vocal department, under the direction of Mrs. Ratcliffe Caperton, is in efficient hands.

The closing of a series of organ recitals given during the Lenten season by S. Wesley Sears, organist and choir-master of St. James P. E. Church, was given yesterday afternoon. Mr. Sears had the assistance of Charles Hunsberger (tenor), whose voice is of a peculiarly sweet and ringing quality. These recitals have followed out the idea of presenting the most suitable works appropriate to the season, and also have included the greater compositions for organ. The program:

Grand Solemn March	Henry Smart
Nocturne	Rollo F. Maitland
Tenor solo, Be Thou Faithful Unto Death	Mendelssohn-Bartholdy
Andante con Moto	Franz Schubert
Passacaglia	John E. West
Tenor solo, Thy Rebuke Hath Broken His Heart	Handel
Moderato Cantabile, Finale	Charles Marie Widor

Mrs. Phillips-Jenkins confines herself to the training of young women's voices, believing that, all things being equal, a man should teach a man and a woman a woman. Mrs. Jenkins lived abroad seven years, studying in that time the varied and contrasting methods of Ciampi,



MRS. PHILLIPS-JENKINS.

de La Grange and Marchesi, appearing under their auspices in concerts with their representative pupils. She gained a knowledge of the three great methods, and by diligent work and unflagging zeal has since built up a school of singing which has attracted pupils from all parts of the United States. She gives several recitals during the year, generally at the Orpheus Club or in her own large studio. This season her two concerts were of a most interesting and instructive character, the programs of both being made up of compositions of women. She wrote a paper on women as composers, their splendid work, and much that was personal, she having many autograph letters and photographs to show and much to recount of her friendship and knowledge of them. At the latter part of the season Mrs. Jenkins gives a large invitation concert at the Broad Street Theater, to which the friends of the pupils and the press are invited. She believes that a school should be able to make several practical demonstrations of its work and its results during the year, as well as show its aims and purposes by public and private recitals. This is also of great advantage to pupils in overcoming nervousness and gaining good stage deportment. It is a method that is followed by all the best foreign schools and should be insisted upon in America. The press and the public should be given an opportunity of judging the work of a school, and the pupil should be obliged to make her work practical by first class appearances before a discriminating public and under her teacher's supervision.

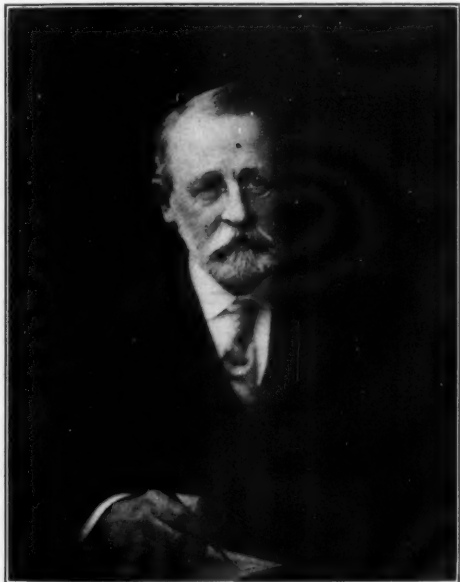
The following list are some of the pupils of Mrs. Phillips-Jenkins of the current season: Miriam Rubin, Pearl Richman, Rue Brown, Barbara Schaefer, Augusta Sivertsen, Naonie Gowland, Mary Emmert, Norah Barrington, Anna Petrovo, Gwendolyn Morgan, Hattie King, Kathryn McGuiley, Kathryn Martin, Irena Woods,

Helena Fritz, Alice Glassmere, Helen Patterson, Marion Bigler, Mrs. Samuel Collin, and Mrs. A. Rapport.

Mrs. Jenkins has many other pupils, including both socially and musically prominent leaders in Philadelphia and other cities here and abroad, many of them reflecting the greatest credit on her school, her judgment, her method, her musicianship and her ability to gain in a remarkably short time the best possible results. She is a student of human nature as well as of music, a sympathetic friend as well as teacher, and possesses patience, courage and a determination to win success for those who repose their talent, money, time and confidence in her.

Josephine McCulloh (soprano), who has attained such success in her concert work both at home and in the South, is of the distinguished McCulloh family of Philadelphia, and a career as a society belle was given up for that of an artist. A glorious voice, pleasing personality, temperament and insight, make her a really delightful addition to the concert stage.

Dr. W. W. Gilchrist, whose extremely conscientious work as composer, director and teacher of singing is too well known among Philadelphia musicians to need special mention, has acquired the respect and esteem of a large circle of people outside of those immediately interested in his studio, as pupils, for his loving and conscientious work as a musician. His studio, with its rare collection of paintings and art treasures, is most interesting and attests more



DR. WILLIAM W. GILCHRIST.

Photo by The Phillips Studio.

fully than words the artistic temperament of this man, whose interesting personality has won for him a high place in the music world of the country.

The charming invitation recital given by Mrs. William S. Nelson at the Acorn Club for her pupils on Thursday afternoon was well attended and a thoroughly enjoyable program given, in which the work of this well known teacher of singing was amply demonstrated by the good interpretations given by her pupils. Horatio Connell, the well known Philadelphia artist, assisted, singing in his usual admirable style.

Horatio Connell, on his return to Philadelphia after an absence of some years in Europe, remembering the great benefit of his first lessons in singing, and in recognition of the great work of Emil Gastel as a teacher, arranged a concert for this good friend and singing master. It was given with an array of artists which completely crowded Griffith Hall, and an exceptionally fine concert was the result.

Ethel Altemus is a charming and distinguished young pianist, whose Lusy winter has brought her to the fore in Philadelphia musical events. Her two most noticeable appearances (given such favorable criticism from all sources) were with the Philadelphia Orchestra, and the recital given in the ballroom of the Bellevue-Stratford. Miss Altemus, owing to her long residence abroad, while pursuing her musical studies, seems apart from the Philadelphians, although belonging to the very distinguished and well known Philadelphia Altemus family. Her studio is replete with charming souvenirs of her travels, and one is sure of the most delightful English cup of tea in the late afternoon. She is a favorite pupil of Leschetizky, whose method she expresses, though adding an individual and artistic personal tone, which wins her audience imme-

diately. Miss Altemus is much in demand by the younger set and society matrons, and many charming affairs are arranged in her honor throughout the season.

Among the musical events of the week will be the vocal recital by the Leefson-Hille Conservatory of Music, under the direction of Robert Schurig. This affair will be given in the Fortnightly Club rooms and will present among other numbers on an attractive program a chorus of female voices. Those taking part are: Marion Harmstad, Evelyn Gross, Florence Broadbudd, Alberta Morris, Lou Pepper, Alice Baughman, Helen Gillette, Florence Gourlay, Elizabeth Kauffeld, Rosa van Gelder, Mary Monroe Decker, and Messrs. George Kinzi and W. Cornman. Another item of much interest by two members of the school will be the joint violin and piano recital on Wednesday evening, April 26, in Witherspoon Hall. The work of the Leefson-Hille School is well known for the excellence of its faculty, the number of concert soloists now before the public, and the high grade of work accomplished by the pupils.

Ada Sohn, a pupil of the Leefson-Hille Conservatory of Music, was heard to great advantage in a recital of piano compositions in Griffith Hall on Friday evening. Works by Bach, Beethoven, Schumann, Chopin, Liszt and "All' Antico," a charming composition by Mauritz Leefson, were among the numbers on the program.

Walter St. Clare Knodle, organist and choirmaster of the Church of the Incarnation, at Broad and Jefferson streets, Philadelphia, is giving his annual series of free Lenten organ recitals on Saturday afternoons during Lent at 3.45. Mr. Knodle is assisted each week by a prominent soloist in a very attractive series of programs offering the highest type of organ music and some transcriptions from the great masters are presented. The organ at the Incarnation has been noted for its beautiful effects, and is considered one of the best voiced instruments in the country. While it contains but thirty-two speaking stops, its power and balance of tone are remarkable. It has a three-manual console.

Zerola Successes in Philadelphia and Baltimore.

Nicola Zerola has achieved wonderful successes in Philadelphia and Baltimore in "Trovatore," "Aida" and "Huguenots." From the following press criticisms it will be seen that Baltimore considers him one of the very best tenors ever heard there:

Nicola Zerola, who is remembered with delight as Radames, was in even better voice than on the former occasion and few tenors have given lyric audiences as much pleasure as he gave that of last evening. The splendid manner in which he sustains the quality of his tones throughout his large range is his best asset, as has previously been remarked; his perfect control of his breathing makes him one of the easiest singers, so to speak, whom we have heard, and the artistic lack of effort with which he achieves his full, clear, round and voluminous higher notes is a revelation. He cannot come to Baltimore often enough to tire its opera goers.—Baltimore Star.

Zerola, as Raoul, sang his song of love, "Fairer Than the Fairest Lily," and gave out a triumphant high B.—Baltimore American.

The best singer in last evening's cast and the one most adequately equipped was Nicola Zerola, who impersonated Raoul de Nangis. His voice is powerful, of excellent timbre, pure in intonation, and of remarkably good quality. His vocal delivery is splendid and his breath control admirable. In a word, he might be classed among the very best tenors the company has brought to Baltimore this year. He does not, however, rely upon his high notes alone to make his effects. His entire range is equally good, while his conception of the role is beyond reproach.—Baltimore Sun.

She had as her vis-a-vis that sterling tenor, Signor Zerola, whose Manrico is one of his best roles, and whose work in the "Deserto sull' terra," the "Di quella pira," the "Ah! che la morte" and all the other familiar numbers was a high order of merit.—Philadelphia Inquirer.

As for Zerola, he was fully abreast of the high standard he has consistently maintained in his previous performances of the part of Manrico. He sang "Di quella pira" splendidly.—Philadelphia Public Ledger.

Zerola repeated his success as Manrico, especially in his singing of "Di quella pira," with his ringing high C's.—Philadelphia Evening Bulletin.

Nicola Zerola, who has a clear and ringing upper register, was the Manrico of last evening's presentation, and there was the inevitable volley of applause after his rendition of "Di quella pira."—Philadelphia North American.

Nicola Zerola was present in the role of Manrico, one of his strongest, and one in which audiences in the past have most delighted to hear his robust yet mellifluous voice. In "Di quella pira" he aroused the audience with his convincing intensity and marvelous coloring.—Philadelphia Item.

Mr. Zerola, as Manrico, had ample opportunity to display the magnificent power of his really remarkable voice.—Philadelphia Evening Telegram.

When Zerola sang his "Di quella pira," and his high, pure tenor notes rang through the high arches of the great building, the audience was held spellbound, then like a torrent the applause was let loose and so insistent was it that Zerola had to repeat it. All

through the opera he was a bright shining star and the applause he received was well merited.—Philadelphia Evening Star.

"AIDA."

He is a singer who seems equally able in every role he attempts—his Radames is not more notable than such a magnificent Manrico as he gave us in "Trovatore" the other evening. His delivery of the great air, "Celeste Aida," was followed by applause so long and loud that a repetition seemed almost inevitable. His voice not merely reached, but filled with beautiful sonority every part of the house.—Philadelphia Public Ledger.

The Radames of Zerola was a fine union of acting and of such singing as he has led his public to expect when such opportunities offer as this role gives. In the final scene his work was marked especially by high distinction.—Philadelphia Press.

He sang with fine effect the beautiful music of his part, and won much applause by the brilliancy of his long-sustained high notes. Galski and Zerola exhibited distinct pleasure in singing together, some of the most impressive moments of the afternoon being when their voices were blended so melodiously and powerfully.—Philadelphia Record.

Nicola Zerola, who can sing with splendid purity and tonal freedom when the spirit moves him, seemed to have imbibed some of the enthusiasm of the occasion. He was a thoroughly capable Radames, rising to commendable artistic heights in the Nile scene and in the exquisite "Quest Tomba."—Philadelphia North American.

Signor Zerola was in excellent voice and fine fettle. He struck the keynote of the whole psychology of the opera in the "Celeste Aida," which went off with spirit, and from then to the end of the



NICOLA ZEROLA AS RAOUL IN THE "HUGUENOTS."

performance there was a sort of electric energy in the atmosphere. It was the most spirited production of the opera during the season.—Philadelphia Inquirer.

"TROVATORE."

All the leading numbers last evening came in for their full share of applause, and especially so the "Di quella pira," as sung by Zerola.—Philadelphia Press.

Zerola fairly outdid himself, which is saying a great deal for an artist who invariably uses his beautiful voice in the most lavish manner. He was obliged to repeat his aria in the first scene of the third act, being forced to return after the scene was closed, a most unusual occurrence. There are few voices as rich and sweet as that of Zerola, a fact that strikes the auditor anew each time he appears.—Philadelphia Record.

Riesberg-Keyes Recital April 11.

F. W. Riesberg, organist of the Central Baptist Church, and secretary of the Manuscript Society, gives the April 11 free organ recital in St. Paul's Chapel, Columbia University, West 116th street, at 4 o'clock, assisted by Margaret Keyes, the contralto. This is the program:

Prelude to Lohengrin.....Wagner-Sulze
Pastorale.....Stavenhagen
Vocal solo, In Thee, O Lord.....Spicker
Caprice.....Lemaire
Celebrated Andantino.....Lemaire
Marriage Fanfare.....S. J. Gilbert
Songs—
Lungi dal caro bene.....Secchi
Agnus Dei.....Bizet
(Violin obligato by Samuel Ollstein.)
To a Wild Rose.....MacDowell
To a Water Lily.....MacDowell
Triumphal March, Henry VIII.....Sullivan

The Prague Conservatory will celebrate the one hundredth anniversary of its existence on May 14.

MUSIC IN MUNICH.

MUNICH, March 16, 1911.

Wilhelm Bachaus gave his first recital of the season here recently. His program opened with the Bach "French" suite, in G, No. 5, which was followed by the Brahms F minor sonata, Schubert's B flat impromptu, Weber's "Perpetuum Mobile," and pieces by Fauré, Jadassohn, Debussy and Liszt. It was the first time I had heard Bachaus play. Above all, the wonderful development of his technic is to be noticed, which accounts for the really splendid clearness and lucidity of his playing. That does not by any means imply that he has neglected the musicianly side of his development. Only a thorough musician could play the Bach suite with the fine classical perfection which distinguished his performance. It seemed to me that the Weber number was taken somewhat too fast, but the Liszt "Eroica" study was a piece of bravura of unsurpassable excellence, and the piquant Jadassohn scherzo pleased immensely. There was a large and extremely enthusiastic audience which demanded numerous encores at the close of the program. Bachaus will return later for another recital and a concert with orchestra. It seems as if a certain success might be predicted in America for this pianist, who will be heard there beginning in January, 1912.

Owing to unavoidable absence from the city, your correspondent is unable to make personal reports of several interesting concerts, among which may be mentioned the song and duet recital of Dr. Felix von Kraus and his wife, Ardienne von Kraus-Osborne. A feature of this concert was the four "Erste Gesänge" of Brahms, sung by Dr. Kraus. These songs are a specialty of Dr. Kraus', having first been done by him from manuscripts at the composer's personal request. Schubert's "Auf dem Strom" was presented in its original form, the horn obligato being played by Prof. Bruno Hoyer. Leon Rosenheck accompanied splendidly. Among the pianists was Frederic Lamond, who has a large following here. The Russian pianist Boris Kamtschatkoff presented a varied program, including a number of Russian piano pieces. The orchestra concerts went their regular way. The regular subscription concert of the Konzertverein Orchestra, under Löwe, had a Mozart D major symphony on the program, followed by Bruckner's eighth. The concert of the Royal Music Academy series presented the Hoforchester under Franz Fischer, who directed in Mottl's place. The program included Beethoven's "King Stephan" overture, a movement from Rheinberger's "Wallenstein" symphony, and Klose's symphonic poem "Das Leben ein Traum." All the critics speak well of Fischer's work.

Another concert which I could not hear was that of the young violin player, Ilse Veda Duttlinger. I understand that the young lady (she is eighteen), although of Ger-

man descent is a native born American. She is a pupil of Sevcik and also of Auer of St. Petersburg. I am told that her playing shows a finish, both in technic and interpretation, far beyond her years, and that she gives every promise of becoming a virtuosa of the very first rank.

Ossip Gabrilowitsch will give a concert in Augsburg tomorrow evening, directing the Munich Konzertverein Orchestra. The program includes a Bach symphony, the Beethoven G major concerto, played by Frederic Lamond, and Liszt's "Faust" symphony, with that fine tenor, Dr. Matthäus Römer as soloist. Judging from the last rehearsal, which I heard this morning, it will be a veritable musical treat. This program will be repeated here in the Tonhalle on April 3.

Eleanor Spencer, the young American pianist whose successes in London, Berlin, and other cities on the continent have already made her well known, will appear here shortly for the first time, playing the Tchaikowsky B flat concerto with the Munich Tonkünstler Orchestra.

CONDUCTOR
FELIX MOTTL.

The annual joke of the young officers of the Royal Military Riding School is always a feature of the Carnival Tuesday pranks here, and this year was no exception, the joke being at the expense of Richard Strauss and apropos of the recent production of the "Rosenkavalier." All the participants appeared on horseback. First came two trumpeters, and then "Richard the Second," followed by Richard Wagner, the latter in deep mourning, owing to being relegated to second place by the modern Richard. Next came Strauss' adjutant, who was made up in the exact image of an extremely well known Munich critic, noted for his slavish admiration of everything Strauss produces. Then came Baron Ochs, of Lerchenau, surrounded by the various characters of the opera in slightly burlesqued costumes. The procession was closed by Salome and Elektra, also on horseback and in mourning, bemoaning the waning of their former greatness.

The ninetieth birthday of the Prinz Regent Luitpold, of Bavaria, was celebrated at the Opera by two festival performances, one on March 8 and one on March 12. The theater had been splendidly decorated, both inside and out, and Hofrat Klein had provided a most beautiful special stage setting, the center feature of which was a bust of the prince regent, who was himself present. The program opened with the "Jubel" overture of Weber. Then a prologue in honor of the royal guest was recited by Frau von Hagen. Next came the "Festweise" scene from the

"Meistersinger," directed by Franz Fischer. The Prince Regent then withdrew, but the evening program was completed with Wolf-Ferrari's jolly trifle, "The Secret of Susanne." The program of the second evening was a splendid performance of the "Barber of Seville," with Hermine Bosetti, Jean Buysson and Paul Bender in the leading parts. The Royal Academy of Music also celebrated the event with a special concert, which included the singing of Liszt's "Now Give Thanks Unto God," accompanied by organ, trumpets, trombones, and kettledrums, and a memorial address by Professor Kellerman.

Munich already is widely known for the excellence and extent of its musical performances in summer, and in addition to the opera performances of the coming summer in the Prinz Regent, Residenz, and Künstler Theaters, mention of which has already appeared in this letter, a series of folk festival concerts are being planned for the great hall at the exhibition grounds. It is not yet definitely settled whether or not these can be arranged, but if so, only the very best artists, choruses and orchestras will be heard, under the best European directors, Mahler, Strauss, Steinbach, Mottl, etc.

Berta Morena is home again after her extremely successful season in New York, and her many admirers here hope to hear her soon on the stage of the Royal Opera. She is reengaged for seventeen appearances at the Metropolitan in January and February, 1912, and will appear there as Brünnhilde in the "Walkür" and "Götterdämmerung," as well as in Sieglinde, in which latter role she had great success this season. She will also sing the Isolde there, a new role for her. Madame Morena is engaged for the May festival performances at the Frankfurt Opera, and has also been invited to appear in Rome in June, singing Santuzza three times in Italian.

Item from the Münchener Zeitung: "Richard Strauss, in common with other Bavarian artists, was requested to make some small written contribution for the book which was dedicated to the Prince Regent in honor of his ninetieth birthday entitled 'Ninety Years Faithful,' but, after due consideration, he refused. Court circles will certainly take umbrage at this, especially as Strauss, only a few weeks ago, was the recipient of a high Bavarian Order."

Pfitzner's opera, "Der arme Heinrich," will be produced at the Prinz Regent Theater on the 1st of May, under the direction of Dr. Rudolf Siegel. I am unable to state as yet of whom the producing forces will be made up, but scarcely from the Royal Opera singers, as Pfitzner is taboo in that theater.

The director of the Hamburg City Theater, Dr. Löwenfeld, is certainly to be commended for his efforts to make it one of the best opera stages in Germany. In addition to Weingartner he has now secured Frau Preuse-Matzenauer, who, owing to domestic trouble, so suddenly disappeared from the Royal Opera here. Munich's loss is a great gain for Hamburg, but the change from Munich to Hamburg can scarcely be regarded as an advance for Frau Matzenauer. Among the possibilities mentioned as her successor here is Mariska Aldrich, who already is well

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known in New York, and who will shortly give a song recital here. Edyth Walker, who leaves Hamburg, will, it is reported, for the present devote herself exclusively to appearances as guest at various theaters.

Felix Mottl is quite ill with influenza, which he contracted during his recent Russian trip. He has received four weeks' leave of absence, and is seeking a favorable climate near Meran in the Tyrol.

Maude Fay, the American soprano at the Royal Opera, received the title of "Königliche Bayrische Kammer-sängerin" at the recent festivities in honor of the Prince Regent's birthday. This is a special honor for Miss Fay, who has only been here four years. The title is seldom awarded to anybody with less than seven years' service.

Minnie Tracey, the well known American singer from Paris, will soon appear here in concert for the second time this season.

After all, Hofkapellmeister Cortolezis will not go to Brunswick as musical leader of the Opera there.

Last evening the Royal Opera had a "novelty"; no less than the first production here of the twenty-seven year old "Manon" of Massenet, which was seen for the first time in Munich. Really, we are waking up! The feature of the production was the fine work of the two leading singers, Hermine Bosetti as Manon Lescaut, and Otto Wolf, one of the best lyric tenors on the German stage, as Des Grieux. The personal success of these two was very great. They were recalled innumerable times. The opera itself is very old for its age. It is only saved from being directly boring by the splendid lyric solos and duets for Manon and Des Grieux which occasionally relieve the score. But still one sees many times where the younger Italians, especially Puccini, got their inspiration. Hofkapellmeister Röhr directed capably, and the stage management was well handled by Professor Wirk.

Otto Wolf, whose success as Des Grieux is mentioned in the foregoing paragraph, has just returned from a very successful series of appearances at the Opera in Stockholm, where he appeared as Rodolfo, Faust, José and Canio. Critics and public were agreed in their praise.

April 27 has finally been settled upon as the date for the appearance of the Wagner memoirs at the Bruckmann publishing house here. The work will appear almost simultaneously in German, French and English.

H. O. Osgood.

Strauss' "Feuersnot" was produced in Brussels. The libretto, written in Bavarian slang, was translated into French argot, and the work received the title of "Le Feu de la St. Jean." It is stated that the Belgian and French audience found the fun a little heavy and dragging, another proof that an international standard of humor does not yet exist.—Exchange.

COLUMBUS MUSIC.

COLUMBUS, Ohio, March 25, 1911.

The first concert of the coming week is to be a matinee by members of the Women's Music Club, assisted by Ferdinand Gardner, cellist. Those who are to appear on the program Tuesday afternoon, March 28, are Mrs. Harry E. Compton and Mrs. Hedwig Theobald Graham, sopranos; Alice Speaks, contralto; Elinor Schmidt and Emily McCallip, pianists, and Jessie M. Crane, organist.

The Women's Music Club held its annual election last Tuesday afternoon, the officers for the coming year being as follows: Ella May Smith, president (has been president eight years); Mrs. C. Christian Born, first vice president; Mrs. Andrew Timberman, second vice president; Clara Michel, secretary-treasurer. The first concert of the season of 1911-1912 will be given in Memorial Hall, Wednesday evening, October 11.

The music season still has much in store for Columbus patrons. Christine Miller, contralto, with Carl Bernthal, accompanist, gives a recital here Tuesday evening, this being the last of the artist recitals on the Women's Music Club series.

The Sheffield Choir will give a concert in Memorial Hall on the evening of April 17. Dr. Coward is director.

Johanna Galski, with Edwin Schneider, accompanist, will give a song recital in Memorial Hall, April 24.

The Columbus Oratorio Society Music Festival, which takes place on May 2 and 3, practically closes the season. W. E. Knox has been the musical director of the Oratorio since its organization in 1902. This society was organized with sixty charter members. At first its programs were presented at several single concerts. Six years ago it was decided to hold annual music festivals, consisting of two or three concerts. Since the opening of Memorial Hall the society has been attempting to present festivals on a larger scale, but also with an increased financial risk. No financial benefit accrues to any officer or member of the society because of these festivals. In fact, they have been given at a financial loss. The management has always been of the belief that the public in time will give sufficient patronage without asking any one to assist in contributing to a guarantee fund, as is necessary in most places where such festivals are attempted. The active membership changes from year to year, but there has been a steady increase in number since organization. Rehearsals for the festivals are held weekly for seven months prior to the public performances.

The Columbus Oratorio Society presents at the coming festival the Theodore Thomas Orchestra, Frederick Stock, conductor; a children's chorus of three hundred voices, Tillie G. Lord, conductor. The soloists will be Perceval Allen, soprano; Janet Spencer, contralto; Reed Miller, tenor; Cecil Fanning, baritone; Clarence Whitehill, bass; Jessie M. Crane, accompanist. The choral

works to be presented are Benoit's "Into the World" and Gounod's "Faust" in concert form. The orchestral numbers and short choruses are not yet announced. Nineteen hundred advance subscriptions are already in the hands of the local managers.

Mrs. Wilbur Thoburn Mills, organist of Broad Street Methodist Church, will give a vesper recital tomorrow afternoon at 4 o'clock in the church. Dolores Reedy Maxwell, contralto, will be the assisting soloist.

St. Paul's Episcopal Church will have a special Lenten musical service tomorrow, Millicent Brennan, soprano, assisting the large choir, of which Willis G. Bowland is director.

Two short seasons of grand opera are promised in April and June, the first by the French Grand Opera Company of New Orleans, the second by the Sheehan Opera Company.

Virgilia Wallace, pupil of Frank King Clark, formerly of Paris, now of Berlin, was in the city Saturday and Sunday. Miss Wallace is teaching at present in a seminary at Washington, Pa. Last year she had quite a large class in Columbus, which she was obliged to abandon by reason of serious illness. Her Columbus pupils and friends greatly desire her return.

Rumors are afloat that Columbus is to have two series of orchestra concerts next season. One of this series is expected to be given by the Cincinnati Symphony Orchestra, Leopold Stokowski, director; the other by different orchestras, the Boston, Philadelphia, New York Symphony, and probably St. Paul or Minneapolis. The writer believes that the St. Louis Orchestra is also being considered.

Columbus is now in grave danger of having much more music than her patrons can digest, and the result is sure to be a great loss to somebody. Why should it be a feast or famine? Why have more than the people want?

Caroline Mihr-Hardy, dramatic soprano, comes to Ohio State University Friday afternoon, April 7, for a song recital. This is to be one of the "Twilight" series. Mrs. C. Christian Born will be the accompanist.

ELLA MAY SMITH.

Berthald's Montreal Success.

Barron Berthald, who recently sang in Montreal with Tetrassini, impressed with such effect his fine method of voice production upon those who heard him sing as to call forth the following in the Montreal Daily Herald of March 25:

In Barron Berthald was heard a singer who will "aye be welcome back again." Possessing the most virile, brilliant and robust tenor voice heard in Montreal in years, Mr. Berthald is a musician who understands himself thoroughly and who has enormous vocal resources to draw upon in his interpretative work. His style is essentially operatic, though he sang English, French and German lyrics (one can imagine how splendid that voice would sound with orchestra), and he is a walking advertisement for whoever taught him a method of production which has equalized every note till all sense of registers is lost and which has made it possible for him to let his voice flow out with an ease not always attained by coloratura sopranos.

Felix Woytsch's folk opera, "Die Weiberkrieg" ("The War of Women"), was only a moderate success at its première in Dortmund.

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METROPOLITAN OPERA HOUSE.

"Il Segreto di Suzanne" and "Natoma," March 28.

The Philadelphia-Chicago Grand Opera Company presented a double bill Tuesday evening of last week in the Metropolitan Opera House before a large audience. Wolf-Ferrari's delightfully melodious one-act curtain raiser "Il Segreto di Suzanne" had the same cast as at the recent New York premiere, including Mario Sammarco as Count Gil and Carolina White as the Countess Gil. The mirth provoking scenes enacted between the Count and Countess, together with the charmingly quaint and spontaneous music, served as a most enjoyable forty-five minutes of operatic repast. Mr. Sammarco and Miss White are captivating in this operetta, and their voices on this occasion were up to their usual mark of excellence.

"Natoma" had the familiar cast, including Mary Garden as Natoma, Lillian Grenville as Barbara, John McCormack as Lieut. Merrill and Mario Sammarco as Alvarado. Cleofonte Campanini conducted both operas in his inimitable style.

"Natoma" seems to create less interest at each performance. On this occasion the audience was indifferent and many chairs were vacant when the curtain rose on the last act.

"Ariane et Barbe-Bleue," March 29.

(Reviewed on another page.)

"La Boheme" (Matinee), March 30.

The wisdom of presenting opera matinees at popular prices has been manifested during the last weeks of the season, and last Thursday afternoon's performance of "La Boheme" on this basis proved no exception to the rule inasmuch as the vast Metropolitan Opera House auditorium was literally crowded, the standees being four or five rows deep behind the rail of the orchestra circle. Interest on this occasion was heightened because of the first appearance of Alma Gluck in the role of Mimi. Miss Gluck departed herself so well throughout the performance as completely to dispel any indication of nervousness that might attend the first attempt of so important a delineation. She acted naturally and with charming abandon and her lovely, pure and sympathetic voice fits Mimi to perfection. In the death scene Miss Gluck revealed marked histrionic ability. Indeed, the pathetic demise of the beloved heroine of Puccini's popular opera lost none of its humanly pulsating vividness as portrayed by Alma Gluck. The gifted young artist achieved a triumph. She was the recipient of an ovation at the close of each act and she carried away from the opera house with her not alone the memory of the enthusiastic and merited plaudits, but also several magnificent floral tributes. Riccardo Martin as Rodolfo was altogether satisfying. He was in superb voice and had the audience had its way, he would have been obliged to repeat the big aria in the love scene with Mimi in the first act. The cast

also included Scotti as Marcello and Andrea de Seguro as Colline. Mr. de Seguro scored his usual success in this Bohemian role and his farewell song to the overcoat in the last act was one of the treats of the afternoon. Mr. Podesti conducted. It is interesting to note that the hero and heroine were both essayed by Americans. "La Boheme" was followed with a ballet divertissement by the Russian dancers.

"The Bartered Bride" (Evening), March 30.

Smetana's rollicking opera received a fine performance in the presence of a large audience on Thursday evening of last week, the cast including Herbert Witherspoon as



VITTORIO ARIMONDI AS NERO IN "QUO VADIS."

Kruschinta, Basil Ruysdael as Micha, Henrietta Wakefield as Agnes, Alma Gluck as Esmeralda, Carl Jörn as Hans, and Otto Goritz as Kezal. Mr. Hertz conducted.

Mr. Witherspoon gave a splendid exhibition of his vocal and histrionic abilities, and as the deaf peasant he afforded many moments of keen humor. Miss Wakefield was a charming Agnes. Mr. Ruysdael appeared to advantage as the landowner and Miss Gluck as the circus dancer was excellent. It was almost impossible to associate in one and the same person the Mimi of the same afternoon's "La Boheme" performance and Esmeralda of

the evening performance. Certainly this shows the versatility of Alma Gluck.

"The Bartered Bride" was followed by the Russian dancers in the first act of Delibes' "Coppelia."

"Tosca," March 31.

"Tosca" was repeated Friday evening with Madame Fremstad in the title role and Riccardo Martin as Cavaradossi. Others in the cast were Scotti, Rossi, Pini-Corsi and Miss Snelling. Toscanini conducted.

"Il Trovatore," April 1 (Matinee).

Gadski, Homer, Slezak and Amato were again the principals in the Saturday matinee performance of "Il Trovatore," with Podesti as conductor. After the opera, the Russian dancers appeared.

"Königskinder," April 1 (Evening).

The twelfth performance of "Königskinder" took place Saturday evening. The usual cast, with Hertz as conductor, united in a good presentation of Humperdinck's popular opera.

Metropolitan Sunday Evening Concert, April 2.

Last Sunday evening's concert was characterized by two important features; namely, the presentation of Sigismund Stojowski's piano concerto in F sharp minor, played by the composer, and the appearance of Johanna Gadski, who sang the "Liebestod" from "Tristan und Isolde" and "Brünnhilde's Immolation" from "Die Götterdämmerung." Mr. Stojowski's work is written in the modern vein, thoroughly unconventional, beautifully orchestrated, with a part for the solo instrument which enables the performer to display his technical proficiency as well as his ability as an interpreter. It is distinctive in that it consists of but two movements, the first a broad, slow movement of striking individuality and character, and the second a brilliant martial movement of Russian flavor. It is a work pleasing in every detail and was splendidly performed by Mr. Stojowski. At the close he was called out many times.

Madame Gadski sang with her accustomed vocal opulence and received a cordial demonstration from the Wagnerites, who were out in force. Dinh Gilly gave an excellent rendition of Massenet's "Vision Fugitive" from "L'Herodiade." Lilla Snelling sang three songs with piano accompaniment, and Bella Alten contributed an aria from Mozart's "Marriage of Figaro." The orchestra was heard to good advantage in the overture to "Mignon," the prelude to "Tristan und Isolde" and "The Ride of the Valkyries." Mr. Pasternack conducted the first part of the program and Mr. Hertz the second.

"Ariane et Barbe-Bleue," April 3.

Same cast as at the premiere last Wednesday.

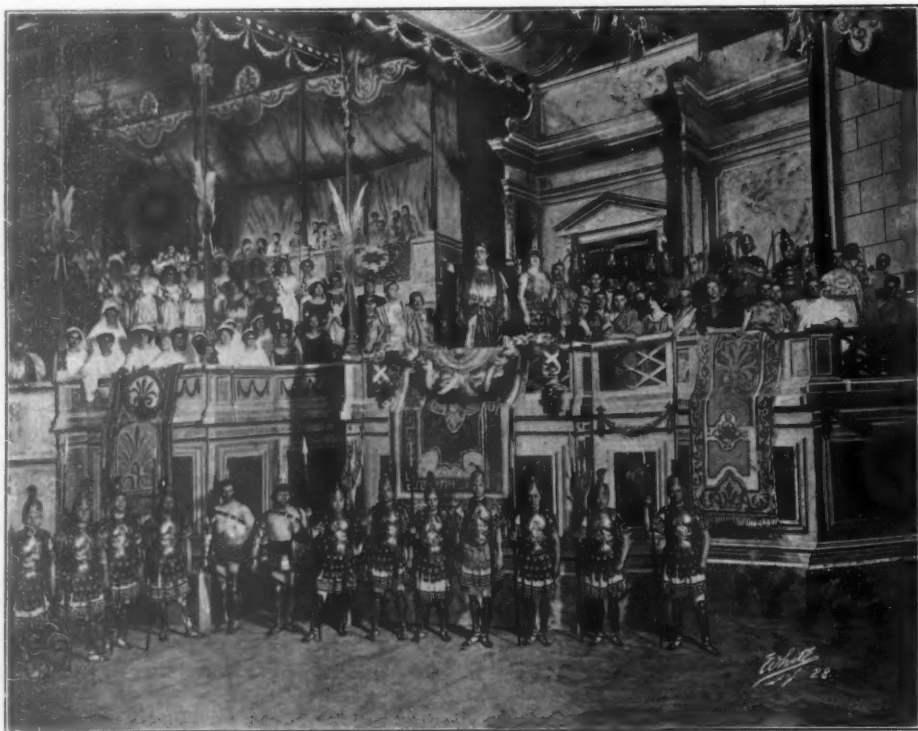
"Quo Vadis," April 4.

Jean Nougues' opera, "Quo Vadis," had its first New York production last night (Tuesday) with the same cast as at Philadelphia last week, excepting in the part of Vinicius, which on this later occasion was sung by Mario Guardabassi instead of Charles Dalmores. A full report of the "Quo Vadis" premiere at Philadelphia was published in THE MUSICAL COURIER of March 29. The pictures shown on this page represent the opera's spectacular arena scene in the Circus Maximus.

Esperanza Garrigue's Maine Pupil.

Francis MacNichol, tenor, one of the best known musicians of Maine and trainer of the Maine Festival choruses, and who, on several occasions, has been the tenor soloist at these festivals, comes to New York from Augusta, whenever his duties will permit, to continue his work with Madame Garrigue. He remains a few days in New York, taking several lessons a day. Last week he made one of his flying trips because, having suffered from a severe attack of grip and being compelled to sing before he had recovered, he feared that he had injured his voice seriously. One hour, however, was sufficient for Madame Garrigue to locate the trouble and overcome it. Mr. MacNichol returned the following day to proceed with his professional engagements.

At the tenth concert this season of the Hamburg Philharmonic, Siegmund von Hausegger led Beethoven's "Tragic Overture," Liszt's "Mephisto Waltz" and Schubert's B minor symphony. The eleventh concert was devoted to Brahms, with Fritz Kreisler as the soloist, in that composer's violin concerto. The twelfth concert (April 3) will close the season.



ARENA SCENE IN "QUO VADIS."

Roman soldiers before the Imperial box, in which the two standing figures are Nero (Vittorio Arimondi) and Poppea (Eleonora de Cisneros.)

Repertory of Syblla Ramus.

Syblla Ramus, violinist, who will appear on the American concert platform, has a most extended repertory as may be seen from the appended list of violin works from which she selects her programs:

CONCERTOS.

D major	Beethoven
D major	Brahms
G minor	Bruch
F sharp minor	Ernst
A minor	Godard
E minor	Mendelssohn
D major	Paganini
Gesangscene	Spohr
A major	Saint-Saens
B minor	Saint-Saens
D minor	Sibelius
A major	Sinding
D major	Tschaikowsky
E major	Vieuxtemps
D minor	Vieuxtemps
A minor	Vieuxtemps
D minor	Wieniawski

SOLOS WITHOUT ACCOMPANIMENT

Sonata IV (chaconne)	Bach
Sonata V	Bach
Sonata VI (prelude)	Bach
St. Lubin, Lucia Sextet	Donizetti
St. Lubin, Poeme d'amour	Henselt
Ernst, Erlking	Schubert
Nel Cor Più non un sento	Paganini
Etude (B)	Paganini
Etude (E flat)	Wieniawski

SOLOS WITH ACCOMPANIMENT.

Theme with variations	Wieniawski
Souvenir de Moscow	Wieniawski
Mazurka	Zarezycki
Legend	Wieniawski
Ave Maria	Wilhelmj-Schubert
Am Meer	Wilhelmj-Schubert
Serenade	Schubert-Remenyi
La Folia	Corelli
Ciaccona	Vitali
Elfintanz	Popper
Gavotte	Popper
Moto perpetuo	Ries
Air for G string	Bach
Two romanza and minuet	Beethoven
Five Hungarian dances	Brahms
Adagio romanza	Bruch
Tarantelle	Carbonara
Aria	Carbonara
Serenade	Carbonara
Poeme Triste	Carbonara
Rondo des Lutins	Bazzini
Airs Hongroises	Ernst
Othello Fantaisie	Ernst
Elegie	Ernst
Gavotte	Gossec
Hexentanz	Paganini
Di tanti Palpit	Paganini
Moto Perpetuo	Paganini
La Campanella	Paganini
Rondo capriccioso	Saint-Saens
Souvenir	Tschaikowsky
Valse scherzo	Tschaikowsky
Song Without Words	Tschaikowsky
Zigenerweisen	Sarasate
Zapateado	Sarasate
Habanera	Sarasate
El canto del Rensenor	Sarasate
Mignon Fantaisie	Sarasate-Thomas
Carmen Fantaisie	Hubay
Zephir	Hubay
Csardas	Hubay
Fantaisie appassionata	Vieuxtemps
Fantaisie caprice	Vieuxtemps
Ballade and polonaise	Vieuxtemps
Reverie	Vieuxtemps
Scherzo Tarentelle	Wieniawski
Faust Fantaisie	Wieniawski
Polonaise (D)	Wieniawski
Polonaise (A)	Wieniawski
Nocturne (D)	Chopin-Wilhelmj
Albumblatt	Wagner-Wilhelmj
Slavic dance	Dvorak

Regina Hassler-Fox Notices.

Regina Hassler-Fox, the contralto, who is attracting attention as a singer of beautiful voice, handsome personality and large repertory, has numerous press notices attesting to her success. The Philadelphia Item refers to "Her sweetness and power, which appeared to special advantage in the aria from 'Samson and Dalilah.' In 'O mio Fernando' she scored a well deserved success, singing with a degree of expression and feeling which admirably interpreted the tender sentiment of the song." The Record likewise has much to say of the handsome singer, saying, "Mrs. Hassler-Fox was received with enthusiasm, and the critic was much impressed with her talent and voice. The aria was sung with feeling and intelligent expression, the two songs developed clearly the sympathetic qualities of her voice." Knowing ones speak of her large range, from E below the staff to high C, the sympathetic quality of her voice, and admirable diction.

Clifford Cairns in Demand.

Clifford Cairns will be the soloist with the Philadelphia Choral Society on April 25. Mr. Cairns has been kept busy during the entire season, and his services are in such demand that his manager has had to refuse three import-

ant engagements for him this month. For the season of 1911-12 the calendar for Cairns is filling rapidly. Owing to the numerous requests for his services in the West, he will in all probability make a short tour in the early fall.

Alice Zeppilli in Opera.

Alice Zeppilli, soprano, has been achieving brilliant success with the Chicago-Philadelphia Opera Company. Her recent appearances as Butterfly and Gilda brought forth such press comments as the following:

Alice Zeppilli, as the lovable and doll-like Cio-Cio-San, now thoroughly at home in the role, was the sweet little maiden of Nagasaki,



ALICE ZEPELLI.

and acquitted herself of the difficult part with charm and grace.—Philadelphia Public Ledger, March 12, 1911.

This role was taken by Alice Zeppilli, who conformed her personality to it in every necessary detail, making the part wholly congruous to the theme, which makes the opera a throbbing epitome of human love, passion and tragedy. She shows she apprehends in every tone and movement the sentiment and spirit which underlie the main motive. She conceives not only the import of the characterization in its widest scope, but gives to it a delightful touch of Orientalism, making Cio-Cio-San inartificial and wonderfully alluring.

Miss Zeppilli is comely of person, rich in voice and graceful in action, and the little Japanese woman is fair-like in her daintiness. The singer's endurance is put to a severe test in the second act, where she is to all purposes the only "working" character, but she carries along the story with unabating energy. Miss Zeppilli won

many encomiums for the excellence, the spirit and the marked intelligence with which she enacted the laborious part. The final scene was a distinctive bit of dramatic work.—Philadelphia Record, March 2, 1911.

Zeppilli seemed, both personally and by her art, the very soul of Orientalism in her creation. It is one of the few times this splendid artist has been given a chance, and she embraced every opportunity, not only that goes with the character dramatically, but the tonal quality of her singing. Hers was a "butterfly" that pleased the eye, delighted the ear and touched the heart.

Zeppilli has a voice of wonderful sympathy. It is not so much of luscious tone as it is of penetrating charm. It is admirably suited to much of the character required in the Puccini role, and at every moment last evening she kept fully in pitch and time.—Philadelphia Press, March 12, 1911.

Alice Zeppilli made a superb Gilda. Her song in the Second Act, "Caro nome," before the close of which she lights a candle and starts to ascend the stairway, was marvellously well sung and she was heartily applauded.—Philadelphia Evening Item, February 25, 1911.

Miss Zeppilli was, as ever, attractive in her aspect as Gilda, which she sang for the first time here; she made an illuvely youthful and lovely heroine and vocalized the involved measures of the role with flexibility of coloratura.—Philadelphia Daily Evening Telegraph, February 25, 1911.

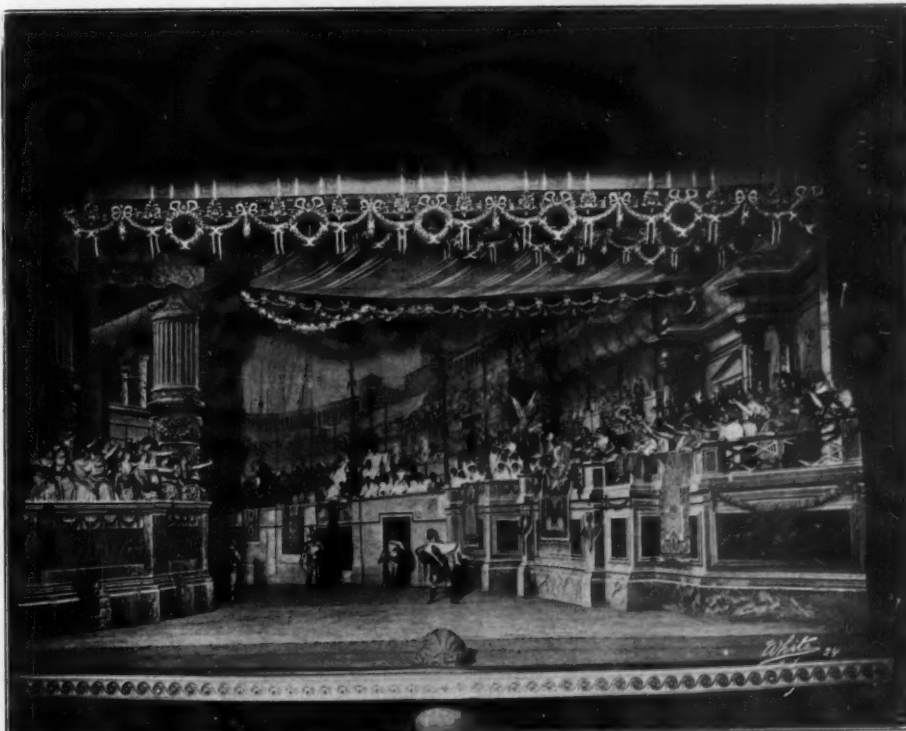
Brooklyn Arion Concert.

The male chorus of the Brooklyn Arion, assisted by several soloists, gave a concert at the clubhouse of the society Sunday evening of this week. So many enthusiastic words have been expressed on the singing of this organization that nothing more can be added. No better illustrations of choral singing could be asked, and that is saying much, for there are some fine clubs in this country. The program for the concert included the following choruses (sung à capella) "Gothenzug" (Schmidt), "Der Auswanderer" (Ruf-Hemlerger), "When Liebe Rosen Bringt" (Claassen), "Mohnblumchen" (Baldamus), "Slavonisches Stachen" (Jungst), "Die Loreley" (Silcher), "In einer Sturmnacht" (Attendorfer). Arthur Claassen conducted. Avery Belvor sang an incidental baritone solo in the Attendorfer number. Eleanor Funk, contralto, sang lieder by Schumann, Franz and a song by Spross. Mr. Belvor gave the prologue from "Pagliacci." Jules Falk, the excellent violinist, played in masterly style the Saint-Saens "Rondo Capriccioso," the Schubert-Wilhelmj "Ave Maria," the Arensky "Berceuse" and the Popper "Elfentanz" transcribed by Halir. Elfriede Stroffregen played piano numbers by Chopin and Handel-von Bulow.

Mary Jordan as Amneris.

Mary Jordan appeared as Amneris in "Aida" in Boston with the Aborn Opera Company last Tuesday, March 28. Messages from spectators are to the effect that in voice, action and appearance she was beautifully suited to the role, and made a big hit.

"Wasn't the orchestra too loud for the voices, aunt?" "No; I heard you distinctly all through the opera."—Life.



URSUS (WALTER WHEELER, PHILADELPHIA SOCIETY MAN) HOLDING LYGIE (ALICE ZEPELLI) BEFORE THE IMPERIAL BOX IN THE ARENA SCENE IN "QUO VADIS."



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

EASTER MUSIC.

The word Easter, from the Anglo-Saxon *Eastre*, *Eoster*, comes to us from the distant sources of Teutonic mythology. *Ostara*, or *Eostre*, was the name of the Anglo-Saxon goddess of spring, from whom our fourth month, April, was formerly named *Eostur-monath*. We cannot tell how this heathen festival became Christian. There is no mention of it in the New Testament, or in the writings of the Apostolic fathers. It is now observed throughout the Christian world in commemoration of the Resurrection. The music for this festival should be of a joyous nature tempered with due reverence and solemnity, and avoiding all traces of bacchanalian revels, or mere physical activity as expressed in dancing. We have a number of Easter anthems and solos submitted to us for review this week, of which the following are, in our opinion, the most satisfactory.

Oliver Ditson Company, Boston.

"THE RESURRECTION AND THE LIFE," CANTATA FOR EASTER.
WILLIAM REED.

We presume that this is the same William Reed that played one of the Montreal Cathedral organs some twenty-five years ago or so, after his return from a long training in England, particularly at Oxford. At any rate, he has the solid English choral manner of writing. A certain soberness of sentiment combined with a graceful and melodious employment of contrapuntal devices, distinctive of the best English choral composers, make this cantata grateful to the singers and pleasing to the hearers. The work is of admirable artistic unity. There is no Wagnerian declamatory movement in juxtaposition with an austere fugue. William Reed has the art of concealing his art, and he makes no attempt at a display of contrapuntal skill. Frankly, we like this little cantata of thirty-two pages for its unassuming modesty and general excellence of workmanship. If it had a marked individuality we should not hesitate to rank it with Mendelssohn's psalms.

Among the anthems we place those of James H. Rogers, E. S. Hosmer and Everett E. Truette first on the list, not necessarily because of greater musical merit, but on account of their words, which have been chosen from the Bible. In so many cases the so-called religious poems of anthems and church songs are too sentimental and lacking in robustness, even when they have literary merit. The most pronounced agnostic must acknowledge the directness and strength of the old Hebrew and Greek authors as expressed in the fine old English of King James' authorized translation. We do not hesitate to pronounce much of the rhymed prose of the following anthems little better than doggerel:

- V. Beirwald's "Sing With All the Sons of Glory."
- H. O. Osgood's "Day of Resurrection."
- J. C. Bartlett's "Nailed to the Cross."
- T. Herbert Spinney's "Christ Is Risen."
- William R. Spence's "The Early Dawn Was Breaking."
- N. H. Allen's "The Angels' Song."

We are glad to say that when we have found fault with the poor literary quality of the words of these anthems by the composers mentioned we have said our worst. For the music is of a very good grade and speaks well for the advancement made in church music since the vile anthems of some twenty-five or thirty years ago began to disappear from the American choir loft.

We also call the attention of our readers to the Easter carols published by the Oliver Ditson Company, many of

them being of genuine merit, and others of a simplicity suitable for children.

"A SONG OF VICTORY" (FOR EASTER). BY ANGELO M. READ

This effective solo begins with an impressive passage in recitative, followed by a rousing melody that expressed the sentiment of victory in a marked degree. Though the movement is in 9-8 the effect is much like that of a festival march, which, of course, would be written in a rhythm of 4. Again, we must give the composer more credit than the poet. It offends our ear to hear the atrocious rhyme of "tomb" and "come" twice repeated. Eliminating unsuitable words such as "boom," "groom," and "broom," there still remain such admirable rhymes as doom, gloom, loom, room. English is not a rhyming language like Italian, but it is not so poor in that respect that it is necessary to pair off "tomb" and "come," as Joseph Howe Townsend has done in the words of this "Song of Victory."

MacMillan & Co., New York and London.

"ANTONIO STRADIVARI," HIS LIFE AND WORK. BY W. HENRY HILL, ARTHUR F. HILL AND ALFRED E. HILL.

Those who are familiar with the literature on the violin can hardly have escaped noticing the name of Hill, a firm that has done business as dealers, repairers and makers of violins in London for several centuries. Pepys who wrote his diary during the reign of King Charles II, speaks of a visit to Hill's shop. It is hardly necessary, therefore, to say anything in regard to the right of the Hill brothers to speak authoritatively on the violin. This particular work on Stradivari, or Stradivarius, as he is usually called, was first published in a very much larger and more expensive form in 1902. The great demand for the work, however, has induced the publishers to bring out the present smaller and cheaper edition (\$2.25) which is identical with the larger, except that half tone plates are substituted for lithographic plates in the many illustrations with which the work abounds. The book consists of a preface and introduction, twelve chapters, and appendices. There are some fifty-five illustrations in the text, in addition to twelve plates.

It is not a poetical work filled with eulogy and admiration. The Hill brothers have left all that sort of thing to others. Besides, such a work is unnecessary. To wax eloquent in tribute to Stradivarius is, in Shakespearean language:

To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue unto the rainbow,

—all of which being characterized as "wasteful and ridiculous excess." Now, though we need no one to sing the praises of Stradivarius it by no means follows that we are not much in need of some authority who can explain to us the structure, variations in style, characteristics, and historical data of his violins. It is our opinion that there are no persons more qualified to explain these matters to us than the Hills.

The headings of the chapters are these: Ancestry of Antonio Stradivari, His Violins Compared and Contrasted With Others, Violas, Cellos, His Aims in Relation to Tone, His Material, His Varnish, Construction of His Violins, Labels, Number of Instruments and Various Types, Prices and Growth of Reputation, Supposed Portrait.

Without doubt there are many persons to whom all violins look alike. A little study of this book, however, will reveal the fact that not only have all makers a peculiar style to themselves, but that among the violins of Stradivarius in particular there are so many changes during the long life of the maker that a connoisseur can tell the period, sometimes the very year, of its manufacture, at a glance. We may judge of the delicacy of these investigations from the following excerpt:

"Now, the outline, dimensions, and general construction of the long-pattern violin admirably demonstrate Stradivari's powers of originality. . . . Every part of the outline is in proportion to the increase of length. The bouts are longer and less curved, the corners a little shorter and less drooping, the edge is neater, the margin round the sides is lessened as if to help to make up for the decreased widths." The question naturally arises, How long is the long model Strad.? If it was six feet longer than the short model it is certain that the untrained eye could see the difference with little trouble. But when we learn that the long model differs only by five-sixteenths

of an inch from the ordinary model, we begin to realize how long and carefully the eye of the expert must be trained to note these seemingly insignificant details. This work is in truth a manual of the science of violin analysis. It is an invaluable work of reference on the violins of Stradivari in particular. From first to last it is consistently what it professes to be, and does not jumble together music and science and romance in the amateur fashion of so many works on the history of the violin.

MUSIC IN BUFFALO.

BUFFALO, N. Y., March 28, 1911.

March 19, in Convention Hall, James H. Rogers, of Cleveland, Ohio, gave an organ recital. This was the one hundred and fifteenth of the free recitals which are given nearly every Sunday from October to May on the famous Pan-American organ in Convention Hall. These recitals are well attended by "young men and maidens, old men and children"; the latter very much in evidence with their fond parents. The close attention and discriminating applause indicate musical appreciation. Mr. Rogers is organist of Unity Church and the Scoville Avenue Temple, of Cleveland. He is an exceedingly brilliant performer and a good program maker, as the following will show: Prologue, intermezzo, reverie and festive march (Rogers), "Meditation" (Sturges), "Toccata" (D'Ervy), "Humoresque" (Dvorák). A phrase of "Way Down Upon the Suwanee River" was introduced with fine effect. As Humoresque answers for the name of Caprice this little capricious departure from Dvorák's music seems to accentuate the beauty when the organist resumes the original theme. "St. Cecilia Offertory" in D (Batiste) was given a different reading from the generally accepted one, nevertheless, it was most effective. The three Wagner numbers, introduction to third act of "Lohengrin," "Träume," fire music from the "Walküre," were splendid. The "Finland Symphonic Poem," by Sibelius, was beautiful. Mrs. Wilber S. Lake, soprano, of this city, delighted the audience with her fine interpretation of "With Verdure Clad," from "The Creation" (Haydn). The second number was "Eye Hath Not Seen," from "The Holy City" (Gaul). Mrs. Lake was, previous to her marriage, the soprano of St. Andrew's Church, Toronto. She has sung in many of its Philharmonic concerts, where she was a great favorite. Since her residence in Buffalo, she does no professional work. For a number of years Wilber S. Lake, her husband, has been organist of the Prospect Avenue Baptist Church. Mr. Lake has recently been engaged to hold that position in the new "Independent" Christian Science Church now building at the corner of Ferry and Norwood avenues. A magnificent Viner organ is building, for which Mr. Lake has made the specifications.

In last week's Buffalo letter, reference was made to Mr. Bagnall as the accompanist at the Clef Club chorus concert. Credit should have been given to Mrs. George Bagnall, who, like her husband, is not only a clever pianist, but organist as well. "Nymphs at the Spring," not "Nymphs of Spring" is the correct title of an encore number given by Madame Samarofoff, at the Cincinnati Symphony Orchestra concert given in this city recently.

Wesley Ray Burroughs has just returned from New York, whither he went in search of new music to teach his chorus choir when he begins his duties as choir master, at the Delaware Avenue Baptist Church, after Easter. Mr. Burroughs had a delightful experience as the guest of William C. Carl, his friend and teacher. He not only enjoyed the latter's generous hospitality, but Mr. Carl gave him the opportunity to hear the best music which the metropolis affords.

The writer attended a delightful preliminary rehearsal of Easter music at the Delaware Avenue Baptist Church on Saturday night. Harry Fellows imparts his own enthusiasm to his choir and insists upon clear cut enunciation. A reform wave in that respect has been gradually overspreading the tendency of choral singers to drag the time, to slow up on pianissimo and to sing Choctaw instead of intelligible English. The Mendelssohn Choir of Toronto and the Sheffield Choir of England awakened singers in Buffalo. Alfred Jury's Clef Club Chorus is doing splendid work in this respect, also the Philharmonic and the Guido Choruses, each one vying with the other in trying to attain perfection in the correct pronunciation of the King's English.

It is customary during the Lenten season to have short addresses given at the "regular noon service" in St. Paul's Cathedral, except on Saturday. After brief morning prayer, there is a service of song. Last Saturday the Cathedral was packed, people even standing in the vestibule, to hear Maunders' cantata "Penitence, Pardon and Peace," sung by the chorus choir with solos by Rebecca Cutter Howe, soprano, and Fred S. True. The composition was beautifully sung. The experience was

a most uplifting one. Credit is due all for the fine interpretation.

Burton Collier was in Buffalo last week. He made arrangements with Manager Shea to have his theater on April 24, in which to present Mary Garden in song recital, where he featured Madame Tetrassini last winter. Shea's Theater is the best appointed of any of the local playhouses, and the acoustics perfect, for there are no obstructing pillars. Its courteous manager leaves nothing undone which can add to the pleasure and comfort of his patrons.

W. Spencer Jones, of Haensel & Jones, was in Buffalo also last week, in the interest of his attractions. Richard Copley was here, too, representing the interests of the Quinlan Bureau.

Margaret Adsit Barrell, solo contralto of St. Paul's Cathedral, went to Washington, D. C., last week to give two recitals. Mrs. Barrell has a remarkably beautiful voice. She has studied at home and abroad, for a time with Edward Randall Myer, one of Buffalo's successful voice teachers, who has so much to do this winter that he has scarcely time to take his meals. Mrs. Barrell did some "coaching" with Conrad von Bos. Lately the Western papers have been full of praise for Mrs. Barrell's artistic singing. Not long ago at Tracy Balcom's Pianola warerooms, the "Persian Garden," by Lehmann, was given by St. Paul's Quartet. Special mention was made at the time of Mrs. Barrell's exquisite contralto voice.

It is now officially announced that the soloists who are to appear with the Philharmonic Chorus during the approaching May Festival will be Schumann-Heink, Janet Spencer, Bernice de Pasquali, Perceval Allen, Reed Miller, Clarence Whitehill, Rebecca Cutter Howe, soprano, and Fred. S. True, basso of St. Paul's Cathedral have been added to the list. It is expected that the May festival will surpass anything previously accomplished, judging by the bi-weekly rehearsals taking place in Orpheus Hall under the direction of Andrew J. Webster, organist of St. Paul's Cathedral.

It is some time since the name of Otto P. Hager has been mentioned here, owing to his having moved so far out on the "east side" that the writer could not get to his pupils' recitals. The programs given prove that Mr. Hager, who is a superlatively good teacher, sets a high standard in his piano instruction, and his pupils are obliged to work industriously to attain the results the teacher expects. The following program gives some idea of the work accomplished by his pupils: "Peer Gynt" suite (Grieg), eight hands, first piano, Anna Klein, Esther Zaehring; second piano, Esther Klein, Lottie Heller. Piano solos "Call of the Posthorn" (Behr), "Carmen Waltz" (Aletter), Lottie Wallach. Two pianos eight hands, Slavisch dance, op. 46, No. 1 (Dvorak), the Misses Zaehring, Klein, E. Klein, and Heller. Piano solo (a) "Dream of the Reaper" (Heins), (b) Spanish dance (Pennington), Sadie Wallach; two pianos, eight hands, "Hungarian March," Misses Klein, Zaehring, Heller, Martha Wiese. Piano solos (a) first move from

A major sonata op. 61 Ph. Scharwenka, (b) Scotch poem op. 31, No. 2, (c) "Shadow Dance," op. 39, No. 8, Hannah Bucbaum; two pianos, eight hands, overture "Euryanthe" (Von Weber), Misses Heller, Klein, Ruth Schmidt, and A. Klein. Piano solo (a) "Hunting Song" (Spindler), (b) "Musical Clock" (Heins), Lottie Wallach; Slavisch Dances op. 46, Nos. 7-8, Miss E. Klein, Miss Heller, Misses Zaehring and Klein. Piano solos (a) march (Lange), (b) "Hunting Song" (Gurlitt), Sadie Wallach; (a) Tarantelle, op. 23, No. 4; (b) Saltarelle caprice, op. 135 (Lack), Miss Buxbaum. Two pianos, Wedding March from "Midsummer Night's Dream" (Mendelssohn), Misses Zaehring, Schmidt, Wiese and Esther Klein. Pupils of Mr. Hager go into an atmosphere of refinement, for he is a great lover of pictures and fine examples of art adorn his beautifully appointed studio.

W. Ray Burroughs will give the first of two Lenten recitals on Tuesday evening, March 28, in the Delaware Avenue Baptist Church, for the benefit of the "outing" fund of the chorus choir. Mr. Burroughs will be assisted by Herman Schultz, cellist, and William Spragge, tenor.

A meeting of the executive committee, consisting of the chairman of the local committees and its local officers, will take place this week at the Genesee Hotel in the interest of the New York State Music Teachers' Association. An April meeting, after Easter, will take the form of a dinner at which all the State officials will be present and plans discussed for the June convention.

There will be a joint song recital given by David Bisham and Bessie Abbot in the Star Theater on Easter Sunday evening under the local management of Edgar Spiess.

A splendid organ recital was given on Sunday afternoon in Convention Hall by Dr. Smith Penfield, organist and musical director of the Church of the Good Shepherd (Presbyterian), New York City, assisted by Pearl Smith, contralto soloist of the Richmond Avenue M. E. Church of this city, accompanied by Bertram S. Forbes. Dr. Penfield has the same gift that Dr. Rogers of Cleveland evinced last week; a thorough understanding of the organ and all of its possibilities. In the compositions played by Dr. Penfield, exquisite tonal beauty was revealed, in fact some celestial voicing like that of "the choir invisible." The first number "Toccata," F major (Bach), the pedal solos were wonderful. An organ transcription by Dr. Penfield followed of Chopin's nocturne A flat. Finale of first sonata (Mendelssohn) was very brilliant. Organ symphony No. 4, two movements (Widor), "Andante Cantabile," very lovely, and "Scherzo Vivace" (Mueller's) composition organ pastorale, dedicated to Dr. Penfield (with call of the tawny thrush). The spirited processional march "Queen of Sheba" (Gounod) was warmly applauded. Fantasia, airs from "Oberon" (Von Weber), transcribed by Dr. Penfield received very delicate treatment. His pianissimo is remarkable in quality and purity of tone. Berceuse, operetta "Jocelyn" (Godard) and overture "William Tell" (Rossini) concluded a most artistic program. Interposed in the first and second parts were the solos sung by Pearl Smith,

"The Lord is my Shepherd" (Liddle), and "Love Not the World" from "The Prodigal Son" (Gounod). Miss Smith possesses a lovely voice of excellent range. Her stage presence good and her poise admirable. She is studying with Mrs. Julia Fiske of Irving Place. She is working earnestly to achieve success more particularly as a church singer. She has been engaged for the coming year as contralto soloist for the Delaware Avenue Methodist Church. In that quartet, a valued member is Arthur King Barnes, the eminent baritone.

The Rubinstein Chorus will give a "morning recital" on Thursday March 30, at the Hotel Lafayette. Ella Snyder, a pupil of Edward Randall, will sing the soprano solos in the "Spring" cycles.

SIoux CITY MUSIC.

SIoux CITY, Ia., March 18, 1911.

The appearance of the Riccally Quartet at the Heizer Music School Friday evening, March 17, afforded Sioux City music lovers one of the rarest treats ever featured here. Besides the Beethoven quartet, op. 59, F major, the Quartet played the beautiful Tschakowsky op. 11 andante and scherzo, a charming fresh concert etude by Sinigaglia, and Haydn's quartet, op. 76, No. 5. As an encore the Quartet gave two movements from Raff's delightful D major quartet. The tones blend flawlessly and the playing shows warmth of temperament and refinement of expression. The Riccallys are a desirable addition to music interpreters in America, and are bound to be successful wherever they appear. The personnel of the Quartet is Jean W. Rietsch (first violin), Max Thal (second violin), A. F. Stechele (viola) and Richard Callies (cello), and appeared under the direction of Mr. and Mrs. Frederick Heizer.

Frederick Heizer, an eighteen year old violinist, will play the Bruch G minor concerto with the St. Paul Symphony Orchestra in Sioux City on April 24. Mr. Heizer is a pupil of Adolf Weidig of Chicago, and is said to possess remarkable talent.

Mrs. Edward MacDowell has been requested to repeat her lecture recital, "MacDowell and His Ideals," in Sioux City, where she greatly pleased a large audience in February.

Rubinstein Breakfast May 6.

The Rubinstein Club will give its annual white breakfast Saturday, May 6, in the ballroom of the Waldorf-Astoria. The club gave a choral concert in the Astor Gallery last Wednesday morning. The last musicale of the season takes place Saturday, April 8, and the closing concert on Tuesday evening, April 18. Madame Schumann-Heink is to be the soloist for the concert. The club holds its final choral morning on April 26.

The poetry of this delightful character (Ariane) originates in her glowing and rapid willingness to serve, in her directness, and in her lucid simplicity of purpose. But alas! Miss Farrar was none of these things. She preached She rhetoricized. She dominated and she lectured. Where she derived some of the contortions and therefore meaningless gestures in which she indulged no man could tell. Her conception of the role is in need of total revision.—New York Morning Telegraph.

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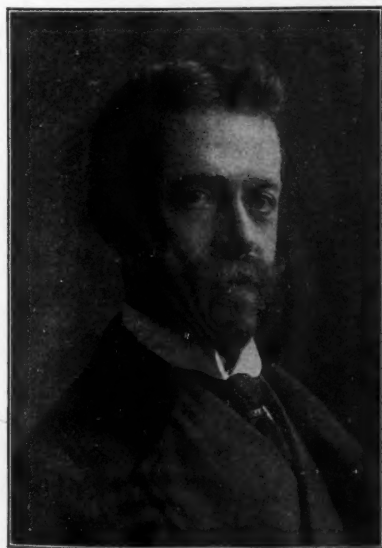
The songs by this composer have met with great success in France and Italy and are deserving of the highest praise. They are full of melody and poetic charm, the accompaniments graceful and pleasing, giving evidence that the composer is a musician of high order. Here below is a list of some of his most popular songs.

Phil's Secret (Two Keys).....	40
There, Little Girl, Don't Cry (Two Keys).....	40
The Race (Two Keys).....	43
Little Boy Blue (Two Keys).....	50
The Ballad Singer (Two Keys).....	50
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New York, April 3, 1911.

Mrs. Henry Smock Boice's pupils occupy leading positions in the church and concert field, and are becoming known to the larger public through frequent appearances in public and social affairs. Florence Anderson-Otis, soprano, and Jessie Rowe-Lockitt, contralto, gave the program of April 1, suite 1003-1006, Carnegie Hall (the Manhattan branch of the Smock studies), before a company which quite filled the rooms. Mrs. Otis has a brilliant, high soprano voice, supplemented by charming personality, which showed up well in songs by Leoni, Ronald, Cadman and Ardit's "Parla" waltz. Mrs. Lockitt has deeply expressive tones, along with unusual range, songs by Bohm, Allitsen, Harris, etc., showing this. Both singers sing with perfectly understandable diction, showing thoughtful plan and use of the mind as well as feelings. Repose of presence likewise mark their appearance, all of which goes to make up something definitely enjoyable. Warm applause followed every number, Susie S. Boice playing good accompaniments. Mrs. Otis and Mrs. Lockitt, with another Boice pupil, Bernice Case, were the solo singers at the last "choral musicale" of the Rubinstein Club, March 22, the two former closing the program with the duet "Quis est homo."

The MacDowell Club issued invitations to hear Selden Miller of Philadelphia, pianist and singer, in music by Brahms and Debussy, March 27. Evidently a devoted disciple of these masters, Mr. Miller is in earnest, and infuses warm interest in all his singing and playing. While the Brahms rhapsodies and songs have their own place in musical literature, the music of Debussy has yet to make such place for itself, and there are those who think this will be never. Certain it is that much of his music on this occasion was heard with only polite interest, and following certain pieces there was what seemed to the observant listener to be simply amused silence. This is no reflection on the pianist-singer, Mr. Miller, who sang with clearness and breadth, along with intellectual appreciation. He played his own accompaniments.

Frances DeVilla Ball is kept occupied with numerous pupils and the giving of recitals and preparation for them. Press notices of appearances in Albany and Troy follow:

The feature of the program was Frances de Villa Ball's playing of the Saint-Saëns concerto in E minor. Miss Ball's interpretation of this number showed great power and brilliancy, taking runs and fortissimo octave playing in the most rapid of tempo. In the scherzando movement there was much graceful delicacy.—Albany Journal.

Frances de Villa Ball gave a triple number. The first prelude, by Grieg, afforded an excellent opportunity for displaying her technique.

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nic. After this came "To a Wild Rose," MacDowell, where the musical picture was so clear that one could almost see the delicate, wind-blown flower as the plaintive air was played. The third was "Water Sprites," Chaminade, where the trickling, running notes told their own story. Miss Ball scored a great success and was heard again in a scherzo by Moszkowski.—Troy Record.

Madame Newhaus had as guest of honor at her Sunday musicale Madame Norelli, the Swedish soprano, sojourning in this country, who delighted by her brilliant singing and handsome personality. Hugh Allan is so natural in his ways, and sings with such ease and warmth that he was a great attraction; the "Pagliacci" prologue songs and a duet with Madame Norelli covered his share. Orrin Bastedo gave pleasure through beauty of voice, and Signor Randegger played van Westerhout's big polonaise effectively. The at home feeling which marks Madame Newhaus's gatherings was marked, she herself attractive with radiant humor and wit. A notable company of smartly gowned women and their escorts made up an interesting audience, among whom were: Madame Norelli, Baroness de Bazus, Mlle. Villeverde, Mr. and Mrs. Sidney Marx, Mr. and Mrs. Stephen Little, Mr. and Mrs. Samuel McConnell, Mr. and Mrs. Shaw, Mr. and Mrs. H. H. Pennock, Mr. and Mrs. Manheim, Mr. and Mrs. Strybing, Mr. and Mrs. William Wallace, Mr. and Mrs. Eugen Kuester, Mr. and Mrs. G. Randegger, Mrs. Swain Wisler, Mrs. Wiley Reynolds, Mrs. C. A. Beckwith, Bernice A. Camp, Mrs. H. A. Haubold, Mrs. Wolf, Katherine Martin, Mrs. Clarence Hindell, Mrs. William S. May, Mrs. C. Chappotin, Mrs. Secor, Mrs. Riker, Mrs. J. Nelson, Frances Matterson, Miss A. S. Wilson, Miss M. Nolan, Miss U. Woodman, Miss J. Singer, Miss V. May, Miss Pearson, Miss A. C. Byrne, Mary Little, George Chester, Dr. A. Castelli, Hugh Allan, Edmund Russell, Orrin W. Bastedo, R. K. Schultz, William Schultz, William Reid, G. Ravanell, Cyrus Shipman, Sanford Riker, G. S. Richards, Ralph Otto, J. J. Firth, G. W. Reynolds, G. A. Van Meter, W. H. Givens, G. Graves, and many others.

Cadman's "Indian Songs" continue to create and hold the interest of any public which hears them. The present writer notes their presence on programs such as the Rubinstein Club, in private musicales, Carnegie Hall concerts, etc. Jennie Slater sang them one of them at the Hermitage, Pelham Manor, the residence of Mrs. William Bradley Randall, March 30, and it had the usual experience of a repetition. Less known, but quite as full of individuality, is Cadman's "Japanese Song Cycle," based on melodies known to all Japanese.

The Fraternal Association of Musicians had their regular monthly dinner and meeting March 28, Hotel Gerard. There was an exhibition of autograph letters of celebrated musicians, manuscripts, photographs, old musical journals, plaster casts of hands, etc. Members showed these and told what was known of them.

Hans Kronold conducted the performance of Tinell's oratorio, "St. Francis of Assisi," Carnegie Hall, Sunday evening, March 26. Caroline Hudson, soprano, and other soloists assisted. There was an orchestra of fifty players, and the chorus numbered 150 trained singers. The performance was such that Mr. Kronold (who is principally known as a solo cellist, also as composer) won added honors.

"The Art of Singing" is the title of a folder issued by Edwin Skedden, baritone, in which he states a few of his views regarding correct placing of voice, tone production, purity of articulation and artistic singing. Henry W. Savage, Professor Hooper, of the Brooklyn Institute; Walter Henry Hall and others speak in high terms of his singing and teaching.

The piano pupils of James Balsam, assisted by Elizabeth Gates, soprano, engaged in a recital March 25 at the Hotel Rectory, New York City, presenting the following program: "Capriccio Brillant," Mendelssohn, Emma D. Schatteles (with orchestral accompaniment on second piano); polonaise (two pianos), Kirchner, Hattie Tauss and Alfred

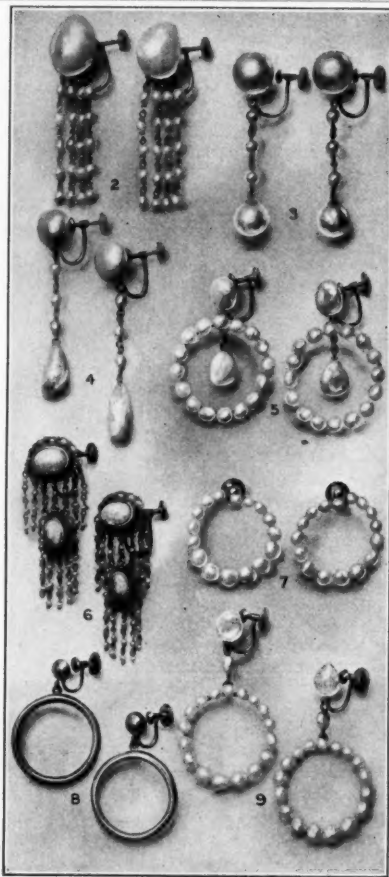
Britton; "I Drink the Fragrance of the Rose," Clough-Leigher, Elizabeth Gates; "By the Sea Shore," Ward, "Polacca Brillante," von Weber, Julia Markowits; fantasia, Mozart, Gussie Singer; "Titania," Lefebure-Wely, Marie Lesser; "Rigoletto" (paraphrase), Wagner-Liszt, Harry Lesslau; "A Little Thief," Stern, "Tender Ties," Delbruck, Elizabeth Gates; Hungarian fantasia, Liszt, Martha M. Barr (with orchestral accompaniment on second piano). Especially noteworthy was the work of Emma D. Schatteles, Julia Markowits, Harry Lesslau and Martha M. Barr, the last mentioned being one of Mr. Balsam's artist pupils, who was heard recently in a recital at the Waldorf-Astoria.

Florence Mosher, the pianist, Leschetizky pupil, was married to Samuel Augustus Stevens, of Portland, Me., March 29, at the home of the bride. The family and intimate friends attended the ceremony. String quartet music was played during the ceremony by students from the music school settlement, mandolin music following. The couple will make their home in Portland, Me.

Program of Moritz E. Schwarz's organ recital, Trinity Church, today, Wednesday, at 3:30 o'clock:

Sonata No. 3, C minor.....	Merkel
Elevation	Rousseau
Fantasia and fugue, G minor.....	Bach
Adagio	Mozart
Funeral March and Hymn of Seraphs.....	Guilmant
Concert piece in C minor.....	Thiele

Adele Lewing played two of her original compositions at a lecture recital given by Amelia von Ende on "Women



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and Music," at the Ansonia, March 22. Maria O. Mieler sang "Schön Rothraut," and the composer played "Charakterstück" and "Old French Dance." These compositions pleased so much that Madame Lewing was obliged to respond to several encores.

Ruth Dudley played an afternoon reception at the home of Mrs. A. R. Brewer, Glen Ridge, N. J., on March 21. Her numbers consisted of allegro from sonata in A minor (Schubert), canzonetta (Schuett), "Les Spectres" (Schytte), "Marche Orientale" (Rubinstein), "Tarantella" (Leshetzky).

STOJOWSKI'S FIFTH HISTORICAL RECITAL.

Sigismund Stojowski's fifth historical recital, in Mendelssohn Hall, last Saturday afternoon, April 1, again revealed the qualities for which this scholarly pianist is justly famous. This artist is, first, an intellectual interpreter; secondly, an emotional rhapsodist; and, thirdly, a technician. Technic he has, of course, in abundance, but it is never displayed for its own sake. Passion, too, is his, though it is invariably restrained by a cool judgment and an informed brain that allots just so much expression, and no more, to each particular composition according to its nature.

The "Variations and Fugue on a Handel Theme," by Brahms, for instance, were played with a dignity, a breadth, and an emotional restraint far different from the playfulness with which the Grieg "Danse-Caprice" was treated. Then the weird, sketchy tone picture of Debussy was in great contrast to the solid, not to say turgid, prelude, choral and fugue of César Franck. The listener was conscious that the pianist had analyzed each item and had deliberately appropriated to each one the kind and amount of emotion due to it. If Sigismund Stojowski could be carried away by the music he is playing instead of always being the intellectual master of the work in hand, he might be more of a social lion and popular idol of the hour, but he would no longer be the scholar to give historical recitals and bring to a hearing unfamiliar works which are neglected by the great majority of pianists because of their austerity, or classical coldness.

Where is there another pianist who will disregard popular tastes to the extent of opening a program with the three severe numbers of this fifth historical recital? It must have surprised Mr. Stojowski to find that the Saint-Saëns number was redemanded. It was only to be expected that the lighter compositions which followed should be greeted with enthusiasm.

The program follows:

Variations and fugue on a theme by Handel.....	Brahms
Prelude, choral and fugue.....	Franck
Romance in B minor.....	Saint-Saëns
Danse, Caprice.....	Grieg
Reflets dans l'eau.....	Debussy
In Autumn.....	MacDowell
Etude en doubles notes in G minor.....	Moszkowski
Theme varié, op. 16.....	Paderewski
Barcarolle in A minor.....	Rubinstein
Etude de Concert in F minor (La Legieressa).....	Liszt
Hungarian Rhapsody No. 2.....	Liszt

American Academy Seventh Performance.

The seventh performance of this season, the twenty-seventh of the American Academy of Dramatic Arts, in the Empire Theater brought two good sized casts to the fore, in the play, "A Gentleman of the Road," and the drama, "The Rosenhagens." Several of the young actors had parts in both plays, so showing their versatility, as the first play was French, the other of German origin, there was opportunity for individual styles. "A Gentleman" gave special opportunity to Kalman E. Mathews and Mary Alden, both getting deserved applause. The drama brought into prominence Ernest Rowan, Myron Z. Paulson, A. M. Botsford, Herman Nagel, Mary Alden, Lucile Arnold and Lucia Bronder. Others in the casts did well.

U. S. Kerr Pleases at Camden.

U. S. Kerr appeared in a song recital at Camden, N. J., on March 16, meeting with his usual success. Mr. Kerr understands the art of program making so thoroughly and his interpretations are laden with such dramatic and artistic ability that there is not a moment of monotony while he is on the platform; but on the contrary there is always a desire to hear the program all over again. On April 6 Mr. Kerr will give a recital at Trenton, N. J., and on April 20 at Elizabeth, N. J., while the Treble Clef Club of Philadelphia has engaged him for April 28.

Doré Lyon at the Plaza Hotel April 26.

Opera under Doré Lyon's direction is to be given at the Plaza Hotel Wednesday evening, April 26. This will be a musical and social event of consequence; details to be announced later. Her annual departure to Europe, when she will chaperone a limited number of young ladies, is announced for May 1. The coronation, Wagner music festivals in Bayreuth, and other events will be viewed. The trip will last five months, and will cost \$1,000. Music study in Switzerland is included in the trip, and early application is desirable.



CINCINNATI, Ohio, April 1, 1911.

Tonight we bid farewell to the Cincinnati Symphony Orchestra so far as the regular concerts of the season are concerned, although it is not a "good-bye" to the orchestra, which will be heard later in the month in connection with the performances of the Sheffield Choir, and perhaps a goodly portion of the summer at the Zoo. But it is all over with the series of ten regular programs when the final note of Tchaikowsky's "Overture Solennelle" will have been played and the audience will have given itself a delighted weariness in applauding Stokowski and his band of artists. The finale of the season is a most auspicious one. With the orchestra, augmented to ninety men, giving the Dvorák "New World" symphony; with Busoni playing the Beethoven "Emperor" piano concerto, and with Tchaikowsky's "1812" overture, it is no wonder that Cincinnati feels that it is going ahead in a musical way.

However, with all the musical progress, Cincinnati is not above little differences that some assiduous individuals are trying to fan into some sort of a musical conflagration. It all comes from the question, shall the May festival of 1912 again go to Chicago for the Theodore Thomas Orchestra, or shall our own Cincinnati Symphony Orchestra, which has had such unbounded success at home and abroad this season, be selected for these performances. Personally, the writer is not going to get into the argument, further than to observe that the gentlemen who have had charge of the May festivals in the past have always considered the artistic side of those performances and their high repute with music lovers all over the world, and that they can be relied upon to do nothing that would weaken the standing of Cincinnati as one of the greatest cities in the world for festivals of this kind.

Having booked the Cincinnati Symphony Orchestra for a series of thirty-two concerts away from home next season, and having arranged a tour that will cover a goodly portion of the Middle West at the close of the next orchestral season, Manager Oscar Hatch Hawley now is ready to secure the soloists for next season's concerts, and will depart for New York in a few days to spend a week or so among those who control the big stars of the vocal and instrumental world with the view of giving Cincinnati and others the best attractions that have ever been offered in connection with the Symphony Orchestra. Mr. Hawley will return in time to give a vigorous finish to the exploiting of the Sheffield Choir, which gives a series of three performances here in connection with the Symphony Orchestra on April 18, 19 and 20.

It is pleasing to announce that Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, is again able to be about after a rather severe illness which compelled the cancelling of last Sunday's popular concert, the last of the season. Mr. Stokowski was quite himself the latter part of the week, and directed the symphony concert yesterday afternoon with all his former vigor and general good effect.

The College of Music Quartet showed great improvement in its work at the concert given last night, it being one of the most enjoyable affairs of the kind, from an artistic point of view, ever offered by a similar organization from the college. The Quartet played the Mozart quartet in B flat and the Reichel quartet. The extra number of the evening was the Rubinstein sonata for piano and cello, played by Adele Westfield and Ignaz Argiewicz. All the numbers were splendidly performed and enthusiastically applauded. The third and final concert of the series by the College of Music chorus and orchestra to be given in the Odeon next Tuesday evening is calculated to maintain the customary artistic ideals which have marked its predecessors. Both the chorus and the orchestra, as individual bodies, naturally have profited to a great extent by arduous drilling, under their respective directors, Louis Victor Saar and Henri Ern, and are prepared to give the interesting and classic program, which has been arranged in a thoroughly musical manner. There are a number of extraordinary and pleasing features to be offered. Among them should be mentioned the Liszt concerto in E flat for piano and orchestra, which will test the skill of the soloist,

Helen Sebel, Albino Gorno's marvelously talented pupil. While Miss Sebel has been heard before upon a number of occasions and in many serious works she never failed to give any but a superior performance, is nevertheless expected to be equal to the test of her pianistic power in the Liszt concerto, which rarely graces any but the program of an acknowledged artist. Cecilia Hoffmann, the talented young soprano, who, under the tutelage of Douglas Powell has developed wonderfully, should be heard to excellent advantage in the aria with clarinet obligato, "Der Hirt auf dem Felsen," by Schubert. A special orchestration of this aria has been made by Augustus O. Palm, the clever young composer, who has been making such remarkable progress under the guidance of Mr. Saar. The work itself is heard so seldom, that it is a difficult matter to find an orchestration, but fortunately in this instance the difficulty was overcome through the genius of Mr. Palm, who has scored the aria for strings, clarinet obligato and two horns. The sextet which was heard in the finale of the second act of "Cosi fan Tutte," when presented by the Springer Opera Club, will also be given and together with other numbers will be performed under the direction of Sig. Albino Gorno.

Besides the operas, and the concert by the chorus and orchestra, another important event of the week at the College of Music will be the piano recital by pupils of Romeo Gorno, assisted by voice pupils of Giacinto Gorno, to be given Monday evening, April 3. The same exquisite taste and discrimination which have always marked the programs given under Signor Gorno's direction again prevails. Those who will take part are Fay Jones, Augusta Vos, Clare Saile Reichart, Elvira Voorhees, Adele Raschig, Adele Points, C. R. Nuetzel, Robert J. Thumann. The College of Music will present the Springer Opera Club in two performances of operatic scenes in costume at the Odeon on Thursday and Saturday evenings, April 7 and 8. The second act of "Carmen" and the Garden Scene from Boito's "Mefistofele" will be given a double cast, under the musical direction of Romeo Gorno and the stage direction of Joseph O'Meara. Every attention will be given to the costuming and stage appliances, and it is confidently expected that these performances will compare very favorably with the successful performances of "Mirabella," "Martha," and "Faust," given earlier in the season.

Clara Baur's pupil Bessie Andrews of San Antonio, Tex., will give a song recital at the Cincinnati Conservatory of Music on Friday evening. Miss Andrews will have the assistance of Mabel Dunn (violinist). The Cincinnati Conservatory of Music will give a concert next Friday evening, April 7, in compliment of the local G. A. R. for its anniversary celebration of Appomattox at Memorial Hall. With the Bach celebration to be held on Tuesday evening of Holy Week, April 11, concert activities will close at the Cincinnati Conservatory of Music until after Easter. The Bach program will consist largely of sacred music, interspersed with some of the great instrumental works, and will be participated in by pupils from the classes of Clara Baur, Signor Tirindelli, Frances Moses, Hans Richard, Theodor Bohlmann, Harold Becket Gibbs and Bernard Sturm. Clara Baur will present her pupil, Adelaide Hewett, in a song recital at the Cincinnati Conservatory of Music next Wednesday evening, April 5. Miss Hewett is a skillful singer and will receive a diploma from the voice department of the conservatory at the end of this year. She will have as her assistant Jemmie Vardeman (pianist), pupil of Theodor Bohlmann. "From Olivet to Calvary," Maunder's sacred cantata, one of the most beautiful works of this genre, will be given under the direction of Karl Otto Staps at St. Paul's Cathedral, Palm Sunday evening. The choir will have the valuable assistance of the noted tenor, John A. Hoffmann, of the Cincinnati Conservatory of Music artist staff, and the event will be one of the cathedral's finest among many of the entire year. The following pupils from the classes of Clara Baur, Ray Staater, Ida Lichtenstater and Miss Hatch participated in the program at the Cincinnati Conservatory of Music today: Misses Grace Jones, Ruth Bunnell, May Gough, Zanna Staater, Corinne Straus, Louise Johnson, Jean Bettmann, Helen Ornstein, Jean Wolf, Dorothy Kellogg, and Mrs. Gertrude Mills Hunnicutt. C. H. ZUBER.

Botefuhr Students' Concert.

LaBelle Theater, Pittsburg, Kan., was the scene on March 30 of a concert given by the piano, violin and vocal students of E. H. Botefuhr, assisted by Ann Olive Blair (piano), the Botefuhr brothers (violin, viola and cello), and Fenn Caffey (accompanist). The pupils who participated were Reve Brewer, Hermann Budde, Dorothy Lanyon, Roger Martin, Fenn Caffey, Thomas McCluskey and Celia Smith.

The present writer remembers being invited to supper by Hans Richter on a very hot summer evening; on approaching the house strange noises were heard, and Richter was discovered eventually, very lightly clad, practicing the contra-fagotto! He can play practically every instrument in the modern orchestra.—London Times.

Jeanne Jomelli with the Boston Symphony.

When two such names as Jeanne Jomelli and the Boston Symphony Orchestra are linked together, such an occasion means a feast for music lovers and an opportunity for critics to search for new adjectives. On March 21 last Madame Jomelli sang with the Boston Symphony Orchestra in Washington, D. C., when that organization appeared there for the last time this season, and as usual the singer scored a notable triumph. She completely won her audience and gained a lasting place in the affections of the Capitol City's musical clientele. Extracts from two Washington papers are as follows:

The last concert this season of the Boston Symphony Orchestra yesterday afternoon before an audience which filled the house served as a triumph for Jeanne Jomelli, a star in the field of dramatic sopranos, and one who is destined to be a leading artist in this country.

She has a voice of great beauty throughout, very high and pure, rich in quality and of rare carrying power. The first tone of the strange aria of Lia from Debussy's "L'Enfant Prodigue" thrilled and won her audience. She sang the aria with superb tone and phrasing, and put into it wonderful color and dramatic intensity. She sang a second great aria, the "Liebestod," following the prelude from "Tristan and Isolde," another great piece of dramatic singing, full of color and showing great temperament.

Hers was one of the greatest and most intellectual interpretations of this great song.

She has a winning personality and a magnificent stage presence, and the distinguished audience was enthusiastic in its approval.—Washington Herald, March 22, 1911.

The fifth and last concert in Washington of the Boston Symphony Orchestra was given at the National Theater yesterday afternoon before an audience which was delighted with the two brilliant solo numbers given by Jeanne Jomelli.

Madame Jomelli, who has a striking stage presence and charming poise, sang with superb beauty of tone Debussy's recitative and aria of Lia from "L'Enfant Prodigue" as the second number on the program, and later gave the "Love Death" from "Tristan und Isolde." It was in the latter selection that the finest qualities of her dramatic soprano voice and of her finished method were displayed to complete advantage, and the audience enthusiastically acknowledged its appreciation of the soloist's rich endowments.—Washington Post, March 22, 1911.

Two Houston (Tex.) papers said of Madame Jomelli's recent visit there:

There are singers and singers. Jomelli is a singer who not only has a glorious voice, but real musicianship as well. She is a most careful, well trained, artistic musician. She uses the finest, nicest discrimination about every little point in execution and interpretation. However, one's attention is drawn more to the symmetrical harmonious whole and to the spirit and sense of the composition. Her voice is of an unusually superior quality, very full, round and sweet, every tone of which, from the lowest to the highest, is of a fresh loveliness and mellowness, a thing of beauty and a joy forever. She has a magnetic, attractive personality and she won some more friends by her consideration for her audience, for her accompanist and for the club that brought her here. Her program was a well constructed one of compositions of a very high order of merit and beauty. The songs in English were, of course, a bit more appreciated by most people because they were more easily understood.

but the songs in German were intensely enjoyed, especially "Dieu Theure Halle," as were the French songs, the finest numbers on the program. The French songs were fascinating, modern, but not extreme.—Houston Chronicle, March, 1911.

When Jomelli was here last year her exquisite art and the tremendous charm of her personality impressed me so strongly that I went out last night looking for the treat of my life. In the "Tannhäuser" aria it seemed to me there was just a little touch of the nasal in the singer's utterance, but with the Strauss song I melted, and the Brahms number brought me back heart, soul and body to



JEANNE JOMELLI.

my former full allegiance to the woman and to her glorious art. By the way, a very pretty effective surprise was sprung upon both the singer and her audience just at the end of this first group. The ladies of the club stood up in a body and showered a rain of roses upon this artist whom they all so tremendously admire. To a regular storm of applause Jomelli answered with the most fetching, chic, little "Cuckoo" song, set forth with the utmost finesse as a dainty bit of singing and acting too.

The French songs were all wonderfully lovely. The dramatic delivery, exquisite enunciation and tonal clarity of the aria from "Thais" was most impressively eloquent. The special atmosphere,

so strongly suggested in the Duparc and Rhene-Baton compositions, Madame Jomelli brought to the perceptions of her sympathetic listeners with most richly colorful completeness. She gave me a new conception of the degree of tragic expression in the song, "Fleur Jete," the one that was not printed on the program. As she sang it it was a more violent expression of grief, a despair uttered with an element of resignation. She sang Massenet's "The Fan" with such limpidity and lightness as set us all about wild with delight. And then as encore came dear "Annie Laurie," and she sings it just as divinely this year as she did last, and, as the rest of the people seemed to be almost as enthusiastic over it as I am, their applause compelled her to come back and do it over. The final group was one of songs set to English words, and Jomelli's voice in her singing of the last two of these brought to my spirit a sense of the air's freshness above the ocean; indeed, in the Gilberte song, "Phyllis," the fluent purity of her tones suggests the crystal current of clear morning seas. When she had sung "Through a Primrose Dell" and was vociferously encored, she gave by special request "Will o' the Wisp," and still another and even lovelier one when the crowd remained in their seats insistently applauding and calling for more.—The Houston Daily Post, March, 1911.

Madame Jomelli sailed yesterday, April 4, on the Nieuw Amsterdam. She will go first to London and Paris, and later will sing in several Wagner operas in Munich.

MUSIC IN DUBUQUE.

Dubuque, Ia., March 25, 1911.

The Minneapolis Symphony Orchestra and soloists are scheduled for an early date after Easter.

Stainer's "Crucifixion" will be given on Good Friday in St. Luke's Church, Franz Otto, baritone, and his tenor pupil, Wallis Raw, being the soloists.

Emil Liebling will give a piano recital and lecture in Dubuque Academy on Thursday, March 30.

The Dubuque Symphony Orchestra, Edward Schroeder, director, will give its annual concert in St. Joseph's Academy on April 3.

Alfred Manger, violinist, will be heard in recital on April 28 in Westminster Church, assisted by Franz Otto, the German baritone.

A joint concert of the Schumann and Schubert clubs will occur early in May in the First Congregational Church, R. F. Otto directing.

Rhys Herbert's "Bethany" was given before a good sized audience in Epworth Church March 17. Franz Otto directed, and four of his pupils, Miss Platt, Florence Nelson, Colin Macdonald and W. J. Smith, took the solo parts. R. F. O.

A New Soprano.

Townsend H. Fellows, the well known baritone, was presented by his wife with an eight and a half pound soprano on Monday, March 27. When asked how high she could sing Mr. Fellows said: "She sings up to two and three o'clock in the morning."

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MUSICAL TOLEDO.

TOLEDO, Ohio, March 30, 1911.

A successful innovation was introduced here by the appearance of Reinhold von Warlich, basso, in the first of the four o'clock Lenten recitals given at Hotel Secor under the direction of M. H. Hanson, of New York, with Mrs. J. R. June as local manager. The ballroom of the Secor was filled with the best that Toledo affords socially and musically and all were delighted with the program of twenty-five English and German songs given by this man, possessed with a wonderfully smooth, powerful and cultured voice and a winning and pleasing personality. His accompanist, Uda Waldrop, shared the honors and applause of this complete concert program. Adolph Borchard will appear in this course April 7.

At Piqua, Ohio, will be held a May Festival on May 15, 16, 17 and 18, with J. W. B. Barnes, director. Surrounding towns will add to the chorus of 400 voices. A number of Clubs in Piqua, Troy, Sidney and Covington will unite forces to make this great musical event possible. The St. Paul Orchestra with Walter Rothwell, conductor, Madame de Pasquali, Elizabeth Rothwell Wolf, Irene Armstrong, Louise Barnol, George Harris, Wilmet Goodwin, Rosario Dourean, cellist, Emil Sturmer, violinist, and Adolphe Borchard, pianist, are all booked for this musical feast.

The Toledo Symphony Orchestra gave two fine programs this month under the direction of Arthur Kortheuer.

Dorothy Miller-Duckwitz will give a piano recital at the State Music Teachers' Convention, to be held in Dayton in June. Mrs. Duckwitz is touring northern Ohio in recital this spring and is winning merited success. Another Toledo artist to play at Dayton is Emil Sturmer, violinist.

Lina Keith, Edna Webb, Ethel Young and Thelma Mank, are representing a number of musical clubs of Toledo at the National Federation of Musical Clubs' biennial convention, at Philadelphia this week.

Mendelssohn's "Athalia" will be given early in May under the direction of Herbert F. Sprague by the Oratorio Society. Zadia Paines, dramatic reader, will assist. The Bleu Quartet will also have part in the rendition of this dramatic and musical composition.

The various music schools in the city are enjoying increased prosperity. There is an evident growth in musical taste and culture throughout the city.

Bradford Mills, manager of the St. Paul Orchestra and other attractions, spent the greater part of the past week in Indiana. Emil Sturmer, of this city, is the soloist with this orchestra on the spring tour.

A number of the best musicians of the city will have a place on the program closing the season's offerings at the Sunday afternoon entertainments for the Toledo newsboys in their great auditorium. The date is April 9 and the program is provided by the musical department of "The Times," the only paper in the city devoting special space to musical affairs.

Trinity Church choir presented Arthur Sullivan's oratorio "The Prodigal Son," Herbert Foster Sprague, director, with Thomas Davies, William Zappe and Masters Robert Trautwein, Charles Smith, Raymond Kocher and Harry Purcell as soloists.

Concert by the University Festival Chorus.

The University Festival Chorus, composed of singers of several organizations (Brooklyn Oratorio Society and choruses of New Rochelle, Flushing and Columbia University), gave its first concert in Carnegie Hall last night (Tuesday). The works presented included parts first and second of "The Creation" and Mendelssohn's "Lauda Zion." The soloists were Alma Gluck, Daniel Beddoe and Herbert Witherspoon. A review of this concert will be published in THE MUSICAL COURIER next week. Walter Henry Hall is the music director of this new chorus. The concert was given under the patronage of the following distinguished citizens:

Mrs. James Herman Aldrich, Dr. William C. Alpers, Charlotte S. Baker, Stephen Baker, Francis S. Bangs, Mrs. Harold G. Berresford, C. O. Bigelow, Silas B. Brownell, Mrs. Nicholas Murray Butler, H. H. Gammann, Mrs. Andrew Carnegie, Frank R. Chambers, Professor Charles F. Chandler, Mrs. Winthrop Chanler, Mrs. Henry Clews, Rev. Dr. Edward B. Coe, the Rt. Rev. Frederic Courtney, Mrs. Henry F. Dimock, the Rt. Rev. David H. Greer, Mrs. Walter Henry Hall, Mrs. Borden Harriman, H. A. Herold, Mrs. Stephen C. Hunter, Mrs. Archer Huntington, Mrs. George W. Jenkins, F. B. Jennings, E. W. Kemble, Willard V. King, Benjamin B. Lawrence, Mrs. William C. Lester, Seth Low, Mrs. Alfred Meyer, William Fellowes Morgan, Newbold Morris, Mrs. W. D. Munson, Mrs. Howard M.

Nesmith, Robert C. Ogden, Peter B. Olney, Mrs. H. Fairfield Osborn, Walter H. Page, William Barclay Parson, John B. Pine, William R. Pitt, Mrs. George L. Rives, Professor Cornelius Rubner, Mrs. Herbert L. Satterlee, Reuben R. Smith, Mrs. James Speyer, Mrs. James Talcott, Mrs. J. Frederic Tams, Mrs. Frederick F. Thompson, Howard Townsend, Arthur Turnbull, Mrs. L. E. Van Etten, the Rev. Martin R. Vincent, Mrs. E. Walpole Warren.

Henri Scott's Success in Italy.

Henri Scott, the young American, who was formerly one of the basses of the Manhattan Opera Company, has been singing in Italy with splendid success, appearing re-



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HENRI SCOTT AS THE PAINTER MONK, IN "LE JONGLEUR DE NOTRE DAME."

cently as Mephistopheles in "Faust" and in Verdi's "Don Carlos," which is now being revived in many Italian opera houses. Mr. Scott, like so many young American singers who have succeeded in opera, is a pupil of Oscar Saenger.

Borden-Low-Anderton Recital.

On March 29, in the ballroom of the Hotel Plaza, Mrs. Borden-Low (soprano) and Margaret Anderton (pianist) engaged in a joint recital presenting the following program:

Arioso de Médée au Cinquième Acte, Opera de Thésée.....Lull
Chant de Venus, dans le Prologue, Opera de Thésée.....Lull
Charmant Papillon, Les Fêtes Venitiennes.....André Campa
Air de Tellaire, Castor et Pollux.....Rameau
Recitatif et Air de Céphale et Procris.....Gretry

Mrs. Borden-Low.
Gavotte, A minor (with variations).....Rameau
Allegro Molto.....Chobert
La Fleur ou La Tendre Nanette.....Couperin
Gigue.....Lœlly

Margaret Anderton.
Der Tod, das ist die kühle Nacht.....Brahms
Nachtigall.....Brahms
Sappische Ode.....Brahms
Immer leiser wird mein Schlummer.....Brahms
Wiegenlied.....Richard Strauss

Mrs. Borden-Low.
Estampes, Jardin sous la Pluie.....Debussy
Traumerei, op. 9.....Richard Strauss
Etude in F sharp (by request).....Arensky

Margaret Anderton.
Air de Louise, Opera de Louise.....Charpentier
Il pleut doucement sur la ville, Ariettes oubliées, Poésie de Verlaine.....Debussy

Romance, Poésie de Paul Bourget.....Debussy
Pensée d'Automne.....Massenet

Mrs. Borden-Low.
Prelude, C major.....Chopin
Etude, op. 25, F minor.....Chopin
Grande Polonaise.....Chopin

Margaret Anderton.
The Cow (by request).....Reinecke
The Swing (by request).....Reinecke

The Clover.....MacDowell
The Daisy.....MacDowell
The Bluebell.....MacDowell

Mrs. Borden-Low.
Nocturne (for left hand).....Scriabine
Marche des Davidshuendler, contre les Philistines, op. 9.....Schumann

Margaret Anderton.

Now for the crop of young women whose voices are naturally perfectly placed, like Tetrassini's. Of all superstitions that of the prima donna who achieves greatness without hard work is the most difficult to kill.—Rochester Post-Express.

MUSIC IN OREGON'S METROPOLIS.

PORTLAND, Ore., March 27, 1911.

A capacity house greeted Bonci, the noted tenor, in the Heilig Theater on March 15. He was received with especial favor and created a big furore. Harold Osborn Smith was the delightful accompanist.

The following appeared on the program given by the Monday Musical Club in Eilers' Hall, March 20: Alice Holman, pianist; Mrs. Raymond A. Sullivan, soprano; Charles Duncan Raff, cellist, and Carmel Sullivan and Essie Block, accompanists.

Busoni, the famous pianist, gave a magnificent program in the Heilig Theater yesterday afternoon. He was received with wild enthusiasm.

The Portland Choral Society, under the direction of Daniel Wilson, recently made its first appearance before the public. The society numbers twenty-five male voices.

One of the largest meetings ever held by the New York Society of Oregon took place in Christensen's Hall last week. W. C. Bristol gave an address on "New York as a Precedent of the Past and for the Future." Olga Goldberg, soprano; Bernice Sims, contralto; Margery Maxwell, soprano, and the Boys' Glee Club of the Jefferson High School appeared. The music was in charge of Madame d'Auria.

The Veteran Male Quartet of this city was organized in 1898 and is a very busy organization. The present members are: W. N. Morse, first tenor; Dr. J. E. Hall, second tenor; A. W. Mills, first bass, and H. P. Bes'ow, second bass. Z. M. Parvin, Mus. Doc., is accompanist, and their ages range from sixty-eight to seventy-six years. Judge S. Bullock, W. A. Cummins, Captain Powell, Charles W. Tracy, George Buchanan and C. C. Pratt were early members and resigned on account of age.

Dr. Emil Enna recently finished writing the music to a new book by Freda Gratke. The work is in the form of an opera, and will be given at the Astoria (Ore.) Centennial celebration next summer. Parts have been arranged for eight soloists, a chorus of one hundred and an orchestra of sixty. The opera is entitled "Astoria," and it contains many historical facts and incidents connected with the founding of the town of that name.

Arnold von der Aue, dramatic tenor, of New York, recently appeared here in the new Swiss Hall.

Last evening the Danish Singing Society Dannebrog, assisted by the Norwegian and Swedish singing societies, gave a very successful concert in Arion Hall. Knute Ekman, baritone; Edward Anderson, bass; John Claire Monteith, baritone; Dr. Emil Enna, pianist, and Victor Christensen, violinist, were the soloists. J. R. O.

Cottlow's Recent Appearances in Germany.

Augusta Cottlow, the noted American pianist, recently established a remarkable record, having played three times in one week at Frankfurt-am-Main.

Following are a few European press notices of Miss Cottlow's work during the past two seasons:

The pianist, Augusta Cottlow, had a highly interesting program: Works of Liszt, Chopin, Brahms and Schumann, a sonata, "Tragic" (in G minor, op. 45), of MacDowell and Bach's organ fugue with prelude, which was transcribed for the piano by Busoni. The artist revealed a highly developed technique, earnestness and taste. She seemed to prefer Debussy, MacDowell, Liszt and Chopin to the German composers, Schumann and Brahms, but her playing of Bach's organ fugue was technically excellent, clear and full of force.—Neueste Nachrichten, Munich, November 26, 1910.

Also in her latest concert the pianist, Augusta Cottlow, gave the impression of being a musically highly gifted artist, to listen to whose playing with its grand technique is a real pleasure.

Except for a few details one must admire the fine artistic expression in her playing; and, without doubt, Miss Cottlow is one of the most eminent contemporaries among the piano players of the fair sex.

It was very considerate of the artist to give also this time some pieces of her countryman, MacDowell, who even now is wrongly neglected and whose too early loss we regret. MacDowell's deep and highly ideal G minor sonata produced, by its plastic representation so full of life, a grand effect.

The artist, whose audience comprised a number of eminent professional musicians, had a good success and was given a hearty and honest applause.—Paul Schwens, in Allgemeine Musik-Zeitung, Charlottenburg, April 15, 1910.

As a pianist of extraordinary talents, Augusta Cottlow revealed herself to me with her lively musical temperament, her accuracy and her considerable skill.—Arthur Hahn, in Zeitung, Munich, November 25, 1910.

The pianist, Augusta Cottlow, received the well earned and hearty applause of an audience for her exquisite artistic rendering of interpretations of Liszt, Chopin, Brahms and Schumann.—Das Kleine Journal, Munich, December 3, 1910.



HEMENWAY CHAMBERS.
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Boston, Mass., April 1, 1911.

Unheralded except by her own achievements, which made her famous from one end of the country to the other in twenty-four hours, Kathleen Parlow, a tall Madonna faced slip of a girl, looking for all the world as though she had but just left her study books, appeared with the Boston Symphony Orchestra on Friday afternoon and Saturday evening, and literally swept conservative Boston off its feet. Instantaneous successes are as difficult to define as they are to achieve, since so many, many things go toward the making of one such. But in Miss Parlow's case the insidious element of the unexpected plays a very important role. For instance, it would seem almost impossible to gauge her magnificently broad, almost virile, tone, from the half shy and wholly maidenly modest appearance, while the tremendous authority in her delivery of the Tchaikowsky concerto, which she used as her vehicle of expression, again mystifies, since that, too, would seem beyond the ken of most men, let alone so young a girl. The womanly tenderness, however, came into play with the wonderfully lovely "Canzonetta," which Miss Parlow rendered as the writer has never heard it done before. Opening the movement with a pianissimo of an almost unearthly quality of beauty, the haunting phrases followed one another in thrilling sequence, while the audience, swayed by the pure fount of inspiration bubbling from this young girl's marvelous genius, followed where she willed while scarcely a breath stirred in all that vast assembly. The tension was relaxed with the closing movement, when the finale introducing it, having been swept out, broad, rhythmic, and incisively effective, the allegro vivacissimo came bounding along and thus on to the brilliant close. There are, of course, many things to admire in the young artist's work, but the all compelling power which is hers rests fundamentally on the marvelous poise which only artistic certainty, a reverence for the highest ideals, and the serene outpouring of a violinistic genius using the instrument as its best loved, most potent mode of expression, brings only to such an one as Kathleen Parlow. Needless to reiterate that the tremendous ovation which was hers at the close was one that the Boston musical public grants but seldom, and that to none but the most gifted. The novelty of the concerts came in the form of the Enesco suite, op. 9, for orchestra, and proved a real musical "find." The prelude à l'unisson, the opening movement, was interesting by reason of its semblance to Bach and the unusual effects gained from the orchestra's playing as one voice. The intermède was all its name implies, calm, smoothly flowing, and serving as an interesting foil to the somewhat

boisterous finale. The ever welcome Schumann D minor symphony closed the interesting well balanced program and brought Conductor Max Fiedler and his men their customary well earned ovation.

The entertainment given by Clara Tippet in Chickering Hall on March 27 was one calculated to please not only lovers of the best in music and drama, but took a more intimate turn by harking back to the days of President Lincoln, when songs then in vogue were rendered by Mrs. Tippet in the costume of that time. The program read as follows: "Mrs. Clara Tippet presents Florence Page Kimball in 'Sayonara,' a Japanese romance (in costume), music composed by Charles Wakefield Cadman. Gertrude Fogler will tell of 'Aucassin and Nicolette,' a tale of the twelfth century (author unknown), with the incidental music selected by Mrs. Tippet from the works of D'Indy and Debussy, and for the concluding number the American songs of fifty years ago that our mothers sang—these being 'In the Hazel Dell My Nellie's Sleeping,' 'Bonnie Eloise,' (the belle of Mohawk Vale), 'Captain Jinks' ballad, 'Tender and True,' 'Juanita' and 'The Blue Juniata.'" While many in the large audience anticipated something unique and altogether out of the ordinary in this entertainment, few were prepared for the beautiful Japanese picture which greeted the eye at the raising of the curtain. This was made complete when Miss Kimball, garbed in Japanese costume, stepped through a cunningly devised door, and sang Cadman's lovely cycle with soberly appropriate gesture and a heart searching poignancy of vocal expression that left the audience fairly dumb at the wonderful inward revelation displayed by so young a girl. Mrs. Tippet may surely point with pride to the artistic results achieved in her studio when these can be gauged by the work here presented. The tale of "Aucassin and Nicolette" lost none of its sweet quaintness in the narration Miss Fogler, who wrought to her task a person lity full of picturesque appeal and a melodious voice of haunting sweetness. The tonal background, too, selected with Mrs. Tippet's well known musical discrimination, struck just the right note in its chaste, yet voluptuous suggestiveness. Unusual as the preceding had been, it remained for Mrs. Tippet herself to create the genuine sensation she did by stepping onto the tastefully decorated stage garbed in one of the beehooded and beruffled confections affected by our grandmothers, stiff little bouquet in hand, a flowery wreath resting on her hair, for all the world like a quaint little picture stepping out of its frame. It did not need the well rendered songs to endear her further to her hearers, among whom were many who doubtless remembered the times, the songs, et al, and took their

joy of the occasion, much like the words of the well remembered refrain which reads:

Backward, turn backward, Oh Time in your flight,
Make me a child again, just for tonight.

All were children for the time being with the faint little tug at the heartstrings which past memories, be they of joy or sorrow, always evoke. The demand for an entertainment of such varied artistic scope, genuine merit and real live human interest must become even as widespread as its esthetic, emotional and human appeal warrants.

Richard Platt's sonata ensemble program, given in conjunction with Bessie Bell Collier, violinist, March 24, before the Harvard Musical Association, brought its usual enthusiastic response from a large and thoroughly interested audience. So great, in fact, has been the demand for these recitals that Mr. Platt will leave April 24 for a short Western trip to fill a number of lucrative engagements in that section of the country. Preceding that, however, Mr. Platt has arranged to give a recital in Steinert Hall April 19, in which a number of his most talented pupils will be presented before the public.

Ivan Morawski, in his charming Roxbury home, surrounded by friends who had come to help celebrate his birthday on March 31, showed another side of his versatile equipment in the wholly delightful manner in which he shone as the jolly host. Music was supposedly debarred, but with such gifted people as Antonia Sawyer, a former pupil of Mr. Morawski, and others at hand, music did play an important part in the evening's festivities, when once the accompanying Dutch lunch had been comfortably disposed of to the unalloyed satisfaction of all present. Toward the wee sma' hours, too, when Marguerite Morawski had alternately sung and coaxed her father to sing, Mr. Morawski was at length prevailed upon to add his quota to the evening's entertainment, and sang in a manner to cause all to marvel at his reason for not appearing oftener before the public, while yet in the possession of a voice that for pristine freshness, genuine vocal beauty and splendid control has not been superseded by the greatest bassos this country has ever heard. The sincere admiration of his guests, among whom were counted such well known names as those of Mr. and Mrs. Clarence Wilson and Mr. and Mrs. Garo, besides others too numerous to mention, served to animate Mr. Morawski still further, and it was with genuine regret that the speeding hours at last necessitated the parting of the congenial spirits so joyously assembled on this happy and festive occasion.

Mabel W. Daniels has had the unique distinction of capturing two out of the three special prizes offered to women composers by the National Federation of Musical Clubs.

Anna Miller Wood's splendid training was once again finely evidenced in the singing of Inez Harrison, contralto, one of her artist pupils, at the Providence Art Club concert of March 16. Those present had nothing but the warmest praise for the young singer's work, a unanimity of opinion that was cordially endorsed by the press on the following day.

"The Evolution of a Music Manuscript" in its peregrinations from start to finish was the interesting topic of a lecture given by Banks M. Davison, of the White-Smith Music Publishing Company, at the sixth annual meeting of the Cruft Hospital Aid Association in the Franklin Square House on March 28. During this talk Mr. Davison explained the intricate process so clearly that it hardly needed the aid of the stereopticon views which were used to do

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more than give pictorial illustration to the whole. At the close Florence Page Kimball, assisted by Clara Tippet at the piano, gave an excellent rendering of the four American Indian songs of Charles Wakefield Cadman.

Wilhelm Heinrich's series of Lenten season recitals closed March 29 with a "nature morning," the program of which included songs of the waters, woods and mountains in memory of the late Dr. Louis Kalterborn, of this city. The Appleton Ladies' Quartet assisted.

Springfield City Library has been materially enriched by a large number of books and music scores that have recently been added to the comprehensive musical department of this progressive institution.

The second and final concert of the season by the Hoffmann Quartet was given in Jacob Sleeper Hall on March 28.

Following closely on his success as Radames in "Aida" with the Aborn English Grand Opera Company, now playing in the Boston Opera House, Christian Hansen appeared as Lohengrin with equal success during the second week.

A week in Paris with all the musical and artistic delights that implies, lies in the promised itinerary of the Bureau of University Travel to the Home of Music and Musicians for its forthcoming summer jaunt on the Continent this year.

Carolina White, of the Chicago-Philadelphia Grand Opera Company, will follow her recent Boston success as the Girl in Puccini's opera with an appearance at the next pair of Boston Symphony Orchestra concerts, March 7 and 8. As she is distinctly a Boston product by birth as well as through her artistic training, Miss White's welcome promises to be such as is only reserved for artists so favored.

Kathleen Parlow was the cynosure of all eyes in the Rose Room of the Lenox Hotel, where she appeared, accompanied by Mrs. Parlow, her mother, and Antonia Sawyer, her manager, for the customary English cup of tea on Friday afternoon, after her triumphant success as soloist with the Boston Symphony Orchestra.

The Boston center of the American Music Society held its fortieth meeting at the rooms of the Harvard Musical Association March 30. Mrs. Langdon Frothingham, pianist; the Musical Arts Chorus under the leadership of Chalmers Clifton, and the Hoffmann Quartet participated in the program.

GERTRUDE F. COWEN.

Mrs. Chapman's Theatre and Tea Party.

Mrs. William Rogers Chapman, president of the Rubinstein Club, New York, entertained twenty-six ladies at a matinee party for "Thais" at the Criterion Theater on Wednesday, March 29, in honor of her sister, Anne Shaw Faulkner, of Chicago. After the matinee Mrs. Chapman took her guests to the Waldorf-Astoria where others joined them for tea in the Empire Room. The invited guests were: Mrs. William Grant Brown, Mrs. Samuel Lane Gross, Mrs. Samuel H. Candlish, Mrs. John Hudson Storer, Mrs. Charles F. Terhune, Mrs. W. H. H. Amerman, Mrs. John Alton Harris, Florence Guernsey, Mrs. James Alfred Rennahan, Mrs. Charles Tollner, Mrs. Elias S. Osborn, Florence Gildersleeve, Mrs. J. Fremont Murphy, Mrs. Eugene Hoffman Porter, Mrs. Samuel J. Kramer, Mrs. Mary Jordan Baker, Mrs. John H. Griesel, Mrs. George Walter Newton, Helen Barrett, Mrs. Alfred W. Cochran, Mrs. Minthorne Woolsey, Mrs. Harry C. Haltenbeck, Mrs. J. Bowman Huff, Anne S. Wilson, Mrs. W. Otis Fredenburg, Jean Taylor.

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Kronold's Works at Manuscript Society Concert.

Hans Kronold had the brunt of the last private concert of the Manuscript Society, the fourth of the twenty-second season, at the National Arts Club March 27. After two songs of character by Susannah Macaulay, well sung by her pupil, Victorine Hayes, there followed eighteen vocal and cello pieces by Kronold, the



HANS KRONOLD.

singers being Elizabeth Morrison and Craig Campbell. This furnished variety sufficient to gauge the worth of Kronold as composer; his standing as cellist needs no comment. Inspired by the poetic cycle of German verses by Ferdinand Ewald Toennies, Kronold set his "Roses and Cypresses" to music of altogether fascinating character; there is great variety in the set of eight songs, which were sung by Elizabeth Morrison, contralto, with utmost expressiveness. The text (German and English) was closely followed by the audience, and certain effects were much appreciated.

Following the cycle the composer introduced the modest poet Toennies, who bowed to applause. Later on Craig Campbell sang four new songs by Kronold, which, with a high C mezza voce in "Abendlied," and a warm closing high A in "Asra," made his singing most effective. Of the cello pieces the "Oriental Fantasia" had pronounced local color; "Vision de ma mere" brought warmth to the listener's heart, so devoted and lofty spirited is the music; and throughout there was genuine interest in everything, due largely to the great interest of the singers, and the animated accompaniments played by either Kronold or Edward Rechlein. Hail and rain prevented few from attending, apparently, and the warmth of the Kronold muse, allied with the punch and cakes, diffused cordiality on all sides. President Arens announces that the last concert of the season, May 1, will bring forward works by Louis Lombard, Walter G. Reynolds, Filoteo Greco and others.

Von Ende School Recitals Close.

The last two of a series of five recitals by students in the piano, vocal and violin department of the von Ende School, took place last week before good-sized audiences. The young pupils did well at both affairs, Harold Micklin played the "Faust Fantasia" very well, Alberta Schlageter and Samuel Ollstein also distinguished themselves. Besie Riesberg played a movement from Seitz's concerto in D from memory with good tone. The Violin Choir gave pleasure with its playing, and Marie Aleinikoff and Marguerite Burgoyne showed excellent progress under Antoinette Ward's tuition. Her pupils invariably play from memory, with style and confidence. Camille Firestone distinguished herself in the Wieniawski concerto, and Samuel

Ollstein showed himself well on the road to high virtuosity in the Mendelssohn concerto. J. Frank Rice's earnest musicianship was displayed in the Bach chaconne, and Stanley Hooper (a Parsons pupil) and Max Kotlarsky (Ward pupil) played brilliant piano solos. William Small also did well, and the brothers Gitnick closed the program with an Alard duo. Again the Violin Choir helped notably in an overture, a Beethoven symphony movement, and Schubert's "Ave Maria."

The series of recitals has shown that many talented young people are studying at the von Ende School, making good progress, and doing credit to all concerned. Mr. von Ende is tireless in his work, whether as teacher, conductor, or planning interesting programs, and the results are encouraging.

Memorial Concert to Alexandre Guilmant.

William C. Carl will give a Memorial Organ Concert to his friend and teacher, the late Alexandre Guilmant, next Monday evening, April 10, at 8:15 o'clock in the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York, assisted by the full choir of the "Old First" and Randall Hargreaves, baritone soloist. The concert will be free and without cards of admission. Following is the program devoted entirely to selections from the works of M. Guilmant:

Organ—
Marche Religieuse (on a theme of Handel).
Communion in A flat (dedicated to Mr. Carl).
Allegretto in B minor.
Vocal, Gloria in Excelsis (Mass in E flat).
Choir of the "Old First."
Organ—
Canrice in B flat.
Allegro from the first organ symphony.
Vocal, Motet, Come unto Me (new), (dedicated to Mr. Carl).
Choir of the "Old First."
Organ—
Scherzo from the fifth sonata.
Chant du Matin (new).
Vocal, Ce que dit le Silence.
Randall Hargreaves.
Organ, Marche Funebre et Chant Seraphique.
(Composed for the inauguration of the grand organ in Notre Dame, Paris.)
Vocal, Psalm 83, Quam Dilecta.
Choir of the "Old First."

Lanham Recital April 13, Plaza Hotel.

McCall Lanham, of the American Institute of Applied Music, announces his annual recital, Thursday evening, April 13, in the ball room of Hotel Plaza, when these artists will sing: Edith Chapman Gould, Corinne Welsh, John Barnes, Wells, Mr. Lanham. An attractive feature of the program is the participation as accompanist of their own songs by the composers Jean Paul Kürsteiner and Bruno Huhn. Four songs by Kürsteiner to be sung are "I Would My Song Were Like a Star," "Serenade," "Invocation to Eros," and "Canticle of Love," the two latter to be sung in public for the first time.

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CHICAGO, ILL., April 2, 1911.

The musical season in Chicago will soon close, and it may be said in all truth that Chicago is progressing in what may be called the commercial phases of musical life, being not only the commercial center of the Middle West, but also one of the largest centers of music in the world. That Chicago has outgrown itself in other lines is a well established fact, but it is only in the last few years that this city has reached a prominent place among the music cities of the world, and only since last November has this city been identified with a permanent grand opera styling itself, when in Chicago, the Chicago Grand Opera Company. All this being said as an introduction it may be added that in Chicago there are many artists who, during the past season, have demonstrated their worth in the concert and recital field. These artists are for the most part teachers, and only a few of them could be called virtuosi, since they ask for recognition as teachers instead of as virtuosi, and since they make their money by instructing pupils instead of appearing at concerts or recitals during the musical season. As before said, Chicago is progressing, but is she progressing in the sense of developing home talent? This leads to the subject of our music schools, which are successful commercially, but most of those schools employ unknown teachers, filling their catalogues with names of musicians having no record as instructors, with possibly the exception of the head of each department. Can artistic results be obtained under such deplorable conditions? Chicago has prominent schools, such as the Columbia School, Chicago Musical College, Cosmopolitan School, Chicago Conservatory, Walter Spry School and many others, in some of whose faculties are such artists of acknowledged ability as Jennette Loudon, Dr. Carver Williams, Mary Highsmith, Edward J. Freund, Mrs. Reed, George Nelson Holt, Walter Spry, Marion Green and many others. But where are the successful pupils being graduated by these schools? Chicago has produced a few stars of the first magnitude; more of the second magnitude; but they were of earlier generations. Are the Chicago schools as successful today as they were a few years ago? Have they become "commercialized"?

The soloists this week at the concerts of the Theodore Thomas Orchestra were Perceval Allen, soprano, and George Hamlin, tenor. They were heard in conjunction with the orchestra at the second Wagnerian program of the season. Miss Allen made her first appearance in these concerts, and that her debut would be most successful was foreseen by those who had the pleasure of

hearing her in Chicago in the "Children's Crusade." The young artist sang beautifully "Dich Theure Halle" from "Tannhäuser," in which aria her large, sonorous and brilliant voice was heard to splendid advantage. Her enunciation of the German is perfect. Again, in the final duet from "Siegfried" Miss Allen made a deep impression. George Hamlin's eighth appearance in the regular concerts of the Thomas Orchestra was another source of pleasure. This fine singer, a resident artist with a worldwide reputation, won an ovation through his splendid interpretation of the arias "Am Stillen Herd" and "Fanget An" from "Die Meistersinger," in which he proved beyond doubt that if such was his ambition he could step upon the operatic stage right now and excel in Wagnerian roles. A few years ago Mr. Hamlin was known solely as a lieder and ballad singer, a recitalist from whom one expected great things and one who always lived up to his reputation. But of late he has shown a decided tendency toward broadening his field. His German is pure, his enunciation clear and distinct, his musicianship at all times in evidence, and his work on this occasion surpassed anything previously achieved by this noted artist. In the duet from "Siegfried" Mr. Hamlin again revealed his qualifications as a Wagnerian exponent. The Thomas Orchestra, under the baton of its sterling conductor, Frederick Stock, gave splendid support to the soloists. The program opened with the overture to "Rienzi," and the orchestra was heard also in the symphony in C major and "Siegfried Idyl," in all of which it repeated its good work of the previous Wagner program.

Irva Dillon, who has been taking the principal part in "Cinderella Girl," has just returned from a seven months' tour, in which she was very successful. Miss Dillon has resumed her work with Theodore S. Bergey.

Alessandro Bonci will make his farewell appearance in the Studebaker Theater, under the direction of F. Wight Neumann, next Sunday afternoon, April 9. Hundreds of people were turned away at Mr. Bonci's first appearance in the same theater, and it behooves those desirous of

hearing the great tenor to secure their tickets at once. Harold Osborn Smith again will play the accompaniments.

Francis Macmillen, the young American violinist, will make his farewell appearance this season in the Studebaker Theater, Sunday afternoon, April 30, in a recital under the direction of F. Wight Neumann.

Baroness Elsa von Wolzogen, who won such a pronounced success at her first recital, repeated her former achievement in a well balanced program this afternoon, April 2, in Music Hall. The recital was under the direction of F. Wight Neumann.

Elsie Young, contralto, sang with great success in the Whitney Theater this afternoon. This young talented pupil of the Arthur M. Burton studios revealed a voice of great sweetness, beautifully placed and trained.

As announced in THE MUSICAL COURIER last week, Maurice Rosenfeld, musical editor of the Chicago Examiner, and piano instructor at the Chicago Musical College, has been engaged as one of the piano directors at the Sherwood School. The heads of the department of the school will be Georgia Kober and Maurice Rosenfeld, both of whom are well known all through the Middle West as piano instructors.

Dorothea North, soprano, was one of the soloists before the Amateur Musical Club last Monday afternoon, March 27. The brilliant singer won her customary success in selections by Wolf, Debussy, Holmes and Dessauer.

Last Tuesday evening, March 28, in Music Hall, Elena Moneak, violinist, and Mrs. Arthur Whyland, soprano, were heard in a recital by a goodly sized audience. The work of both is commendable.

Prudence Neff, of the Glenn Dillard Gunn studios, will give her annual piano recital in Music Hall, Sunday afternoon, April 16. She will have the assistance of a violinist and Robert Ambrosius, cellist, in the Tschakowsky trio.

Sarah Suttel, a professional pianist from the Glenn Dillard Gunn studios, will give her annual recital in Music Hall, Sunday afternoon, April 23. Hans Schroeder will be the assisting artist and will be heard in a group of songs.

Sibyl Sammis-MacDermid, soprano, was the assisting artist at the Pianola piano recital given in Music Hall last Tuesday afternoon, March 28. Mrs. MacDermid has long been recognized as one of the foremost sopranos in the Middle West and her popularity in Chicago is firmly established, therefore the audience was large and enthusiastic. The soprano was heard in "My Heart at Thy Sweet Voice" (Nevin's "When the Land was White with Moonlight" for an encore), Chaminade's "Madrigal" and "My Heart Sings," all of which were given with splendid style, beautiful interpretation and original readings. James G. MacDermid played on the Pianola piano excellent accompani-

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Anton Foerster, pianist, gave his annual recital at the Ziegfeld last Tuesday evening, March 28. The program follows:

Sonata, op. 5, F minor.....Brahms
Nocturne, op. 62, No. 1.....Chopin
Three preludes, Nos. 8, 17, 16.....Chopin
Etude, op. 10, No. 10.....Chopin
Mazurka, op. 24, No. 4.....Chopin
Valse, op. 18.....Chopin
Mephisto Valse.....Liszt
Petrarca Sonetto, E major.....Liszt
Galop chromatique.....Liszt

In this program the pianist had many opportunities to display his fine technic, poetic readings and exquisite pianissimos. Mr. Foerster is above all a philosopher, a thinker and an artist, and he is known as a student of the beautiful in the piano field. His playing is intense, deep and thoughtful. It is understood that Mr. Foerster soon will be heard in a second recital, and no doubt all the students of the keyboard who were at his first recital will want another opportunity to hear him this season.

Harold B. Challis, a former pupil of Karleton Hackett, has, during the past season, sung leading roles in a number of operas at the Royal Opera of Madrid, winning much success.

Johanna Gadske has been engaged for two appearances at the North Shore Music Festival at Evanston, Ill., May 25, 26 and 27. At the children's matinee she will sing six children's songs in one group, three by Sidney Homer and three by F. Taubert. Frederick Stock is now at work orchestrating these songs especially for this occasion.

The soloists for the performance of the "Dance of Death" by the Apollo Musical Club in the Auditorium Theater one week from next Monday night include Caroline Mihr-Hardy (of New York), soprano; Rose Lutiger Gannon, contralto; George Hamlin, tenor; Herbert Miller, baritone, and Arthur Middleton, bass. A boy choir of 200 voices will assist and the entire Theodore Thomas Orchestra will furnish the accompaniments.

A dramatic performance given by the students of the School of Acting of the Bush Temple Conservatory, under the direction of Edward Dvorak, at the Bush Temple Lyceum last Wednesday evening, March 29, attracted a large and enthusiastic audience. Two plays were given, a curtain raiser, "The Other Woman," cleverly interpreted by Helga Corydon and Eugenia Bergman, and "The Snowball," a farcical comedy, gave opportunity to John Smith, Arthur Hughes, A. G. Lucas, Evelyn Enmark, Frank Svoboda, Helga Corydon and Eugenia Bergman to demonstrate the good training received under the guidance of their mentor. The success of the evening also reflected credit upon the Bush Temple Conservatory.

Advanced pupils of Victor Garwood and voice pupils of Mme. Ragna Linne will appear in recital, under the auspices of the American Conservatory, Saturday afternoon, April 8, in Kimball Hall.

Next Tuesday evening, Hugo Kortschak, violinist (who recently appeared with great success with the Theodore Thomas Orchestra), and Arthur Rech, pianist, will give a chamber music concert in the Ziegfeld Theater.

Anton Foerster's second recital will be given Tuesday evening, April 18, in Ziegfeld Theater. The program follows:

Toccata, aria and fugue, C major (for organ).....Bach
(Transcribed by Anton Foerster.)
Thirty-two variations, C minor.....Beethoven
Impromptu, op. 142, F minor.....Schubert
Sonata, B minor.....Liszt
Nocturne, op. 27, No. 2.....Chopin
Impromptu.....Chopin
Witches' Dance.....E. A. MacDowell
Jeux d'Eau.....Maurice Ravel
Hungarian Gipsy Songs.....Tausig

R. Franz Otto, formerly of Winnipeg and now resident in Dubuque, Ia., has informed this office that he is doing quite well and has had many engagements during the last winter and also has a large class of pupils. Mr. Otto forwarded this office many programs for perusal, as well as press notices, all of the latter speaking highly of his work.

A complimentary concert to the Mendelssohn Club was given at Rockford, Ill., last Wednesday evening, March 29, by Emil Liebling, of Chicago, who appeared in a program of his own compositions. Mr. Liebling was assisted by

Maude F. Bollman, soprano, and Beth McLaren, violinist. Needless to say that from all reports it is learned that Mr. Liebling won an ovation.

Rose Lutiger Gannon won a great success in conjunction with the New York Symphony Orchestra in the Auditorium. The press was unanimous in its praise as can readily be seen by the following criticisms:

Among the notable musical numbers in the Gluck music are to be cited Mrs. Gannon's solos, which were delivered with fine musical feeling and discriminating taste.—Chicago Tribune.

The most artistic portion of the several sided entertainment forwarded by Walter Damrosch and Isadore Duncan was the singing of Rose Lutiger Gannon in the revival of Gluck's "Orpheus and Eurydice."—Chicago Daily News.

The solos of the opera were expressively sung by Rose Lutiger Gannon.—Chicago Record-Herald.

Rose Lutiger Gannon sang the solos with good taste; and, as far as the musical part of the exhibition is concerned, it was a treat.—Chicago Inter Ocean.

Pupils of Karmena Joplin and Frank Van Dusen will give a recital Thursday evening, April 6, in Kimball Hall.

The American Conservatory Students' Orchestra will give a concert Thursday evening, April 11, in Kimball Hall, under the direction of Herbert Butler.

Mary A. Cox, the talented violinist and instructor of the American Conservatory, played with great success Sunday afternoon, April 2, at the eighteenth vesper and organ recital in the Woodlawn Park M. E. Church. The young artist's selections were Matheson's "Air," Couperin-Kreisler's "Chanson Louis XIII," and Saint-Saens' "Andante" from concerto in A major, in all of which she revealed a beautiful tone, artistic readings and an exceptionally good technic.

Pupils of Hanna Butler are becoming more and more in demand. Iva Bigelow-Weaver, soprano, will appear as soloist under the direction of Arthur Dunham with the Lyric Glee Club at Waukesha, Wis., next Thursday, April 6. Vine Warner, soprano, sang with great success on March 24 at Goshen, Ind. Both students credited their teacher with the major part of their success.

Frank Waller, organist at the Memorial Church of Christ, announces an elaborate program for the Easter service, when he will play old French organ compositions of the sixteenth and seventeenth century. Mr. Waller has been engaged to act as accompanist for a contralto in Iowa City the latter part of April.

Theodora Sturkow Ryder will play six etudes from op. 46 by MacDowell on April 11 at the concert to be given under the auspices of the Amateur Musical Club; on April 9 she plays the andante from the Arensky concerto with the orchestra at Lincoln Center, under the direction of A. Holmes; on April 16 she plays in Evanston with the Rosenbecker Orchestra; on April 28 she will be soloist in Delavan, Ill.; May 1 Mrs. Ryder goes to Danville, Ill.; on May 18 she plays with the Thomas Orchestra at Cedar Falls, Ia., and on June 16 in a festival in Waynesburg, Pa. Mrs. Ryder won an artistic triumph at Monmouth. The Daily Review, of that place, in its issue of March 3, said:

As anticipated, the recital given last evening at the College Auditorium proved to be one of the artistic triumphs of the Artists' Course. Madame Sturkow Ryder won her audience by her charming personality before she captured them with her faultless technic. She was a little body, with fluffy light hair, and looked more like a mischievous school girl than a brilliant artist who has mastered the piano.

The feature of the program was the "Children's Corner," by Debussy, which was liked because it was so interesting and unique.

Esther Plumb has sent to this office many press notices, all of which are unanimous in their praise for the contralto. The following review appeared in the Sunday Oregonian, of Portland:

Last Monday afternoon the Monday Musical Club gave pleasure to both members and friends in presenting Esther May Plumb, contralto, in recital. Miss Plumb, who is a talented Chicago vocalist, is abundantly endowed with the qualifications of the artistic song recitalist, possesses a voice of beautiful quality and splendid range, has extreme taste in the presentation of her art, a charming personality, and the ability to sing her way straight to the hearts of her hearers. Her Sullivan aria, "The Light of the World"; the Meyerbeer number, "Ah! Mon Dieu"; and Homer's weird "Where's My Boy?" were sung with dramatic fire and musicianly interpretation. The dainty "No One Saw at All," by Loewe, and Elgar's "Pleading," were given with a sweetness and lightness of tone rare in a contralto. Miss Plumb's program was made up of English, German and Italian songs; every number was enthusiastically received and the artist graciously responded to several encores. The club will arrange to present Miss Plumb in concert here next season.

Miss Plumb since her return has been very busy concertizing and will be heard this month in Ames, Ia.

Lansing, Mich. (return engagement), Battle Creek, Mich., Grand Island, Neb., and Washington, Kan.

There will be an informal reception and musical evening at the Sherwood Music School, 712 Fine Arts Building, Friday evening, April 7, for the pupils and their friends. This school, founded and made famous by the late William H. Sherwood, is enjoying great success under the splendid and capable direction of Georgia Kober and Walter Keller, with its efficient corps of assistant teachers. These musical evenings will be given intermittently during the year.

RENE DEVRIES.

Rubinstein Club Programs.

Madame Schumann-Heink is to be the soloist at the Rubinstein Club concert at the Waldorf-Astoria, Tuesday evening, April 18. The club will sing a number of novelties and the great contralto will be heard in the following aria and lieder:

Aria, Sextus from the opera Titus.....Mozart
Liebestreu.....Brahms
Wie Dazumal.....Prochazka
Wiegenlied.....Hans Herrman
Befreit.....Strauss
Light.....Marion Bauer
Cry of Rachel.....Salter
A Child's Prayer.....Salter
Rosary.....Ethelbert Nevin
Oh, Let Night Speak of Me.....Chadwick
Danza.....Chadwick
His Lullaby.....C. J. Bond
Love in a Cottage.....Rud. Ganz

The Rubinstein Club will give its sixth and last musicale of the season in the Astor Gallery of the Waldorf-Astoria Saturday afternoon, April 8. Hans Kronold, cellist, and Sergei Klibansky, the singer of the day, will give the following numbers:

Larghetto.....Mozart
Menuetto.....Mozart
Rondo.....Boccherini
Hans Kronold.
Dedication.....Franz
Der Neugierige.....Schubert
Auf Flugeln des Gesanges.....Mendelssohn
Sergei Klibansky.
Elevation.....Popper
Fairies' Dance.....Popper
Witches' Dance.....Kronold
Hans Kronold.
Morgen.....Strauss
Ein Schwan.....Grieg
Wiegenlied.....Brahms
Sergei Klibansky.
Carmen Fantasia.....Bizet-Hollman
Hans Kronold.

Clarence Eddy to Rededicate Organ.

Several years ago Clarence Eddy, the noted organ virtuoso, opened the large organ in the Topeka, Kan., Auditorium. On April 19 he will rededicate the organ which has just been put in fine condition. Mr. Eddy gave an organ recital on March 20 in the First Baptist Church of the same city. From Topeka he goes West, having booked the following dates:

April 3—Denver, Col.
April 4—Colorado Springs, Col.
April 7—Leadville, Col.
April 10—Salt Lake City, Utah.
April 14—Logan, Utah.
April 17—Lincoln, Neb.
April 19—Topeka, Kan.
April 20-21—Kansas City, Mo.

After playing these engagements Mr. Eddy will return to New York for a few days before starting out to fill his May engagements.

Gracia Ricardo in Private Recital.

With the charming background of softly lighted flower decked rooms through which the pungent odor of a cheerfully crackling wood fire added the last touch of home comfort, Gracia Ricardo gave an informal recital on Wednesday afternoon, March 29, as aid to the New York Milk Committee, which must have netted that worthy charity a substantial sum for the good work now in progress. The comprehensive program embracing numbers by Massenet, Bizet, Kriens, Schubert, Schumann, Strauss, Tschalkowsky, Brahms, Harris-Reinecke, Monro and Hugo Wolf served to display to their fullest advantage the beautiful voice, musicianly phrasing, polished diction, and the exquisite inner refinement of interpretation possessed by Madame Ricardo. The large audience crowding the beautiful home of Mrs. Walter Chambers on East Sixty-fourth street, where the recital was held, evinced great enthusiasm for the work of the singer and rewarded her with unstinted applause.

An English composer has come to this country with a prizefighter as a companion. People who marvel at the strange combination overlook the fact that the fighter who has fifty knockouts to his credit is somewhat of a composer himself.—New York Morning Telegraph.



MINNEAPOLIS, MINN., April 1, 1911.

Two of William MacPhail's pupils, Mylius Wilcox and Ferdinand Oldre, will make their debut April 18 in First Unitarian Church. They will be assisted by Esther Hamilton, pupil of James A. Bliss. Both of Mr. MacPhail's pupils are only thirteen years old. Besides a number of solos they will play several duets. Ferdinand Oldre, a real wonderkind in addition to a very musical temperament, possesses absolute pitch. Harmonies, octaves or the most difficult passages he seems to have little difficulty with, and draws a beautiful tone from the strings.

Kathleen Palmer Hart, formerly of Mankato, who returned recently from study in Germany with Fräulein Schön-René, has come to reside in Minneapolis. Miss Hart, assisted by Mary Allen, gave a recital in Willmar, Wednesday evening, and last week appeared in concert in Brainerd.

The Hastings Choral Club, of which Arthur Wallerstein is conductor, gave a concert on the evening of March 28. Frederick Fichtel, head of the piano department of the Northwestern Conservatory, assisted; the last two numbers played by Mr. Fichtel were received with particular enthusiasm. The concert marked the close of the most successful season the Choral Club has had.

At the annual meeting of the student section of the Thursday Musical for the election of officers Mrs. A. S. Owen was elected chairman; Myrtle Gilbert, vice chairman; Rose Baernstein, secretary; Francis Rogers, treasurer. A vote of thanks was given Mrs. Edward S. Hughes, who as chairman of the section has been untiring in her efforts to make its work progressive, interesting and instructive.

The regular weekly recital Saturday morning at the Minneapolis School of Music, Oratory and Dramatic Art will be given by Mrs. Ernest Simpson, contralto; Nell McKenzie, contralto, pupils of William H. Pontius, and Margaret Hicks, piano pupil of Oda Birkenhauer. Wilma Anderson-Gilman gave the eleventh of her interpretative recitals March 29, her subject being "Modern School." The next lecture will be given April 5, and the subject will be "Modern French School." William H. Pontius gave a talk on "Acoustics and the Tempered and Exact

Scales" before the graduating classes March 31. Lillie Moe, contralto, pupil of Stella W. Spears, will give her graduation recital Monday evening, April 10, assisted by Ada Reed, pianist, pupil of Wilma Anderson-Gilman. One of the most interesting events of the week was a piano program given by Margaret Hicks, pupil of Oda Birkenhauer, assisted by Gladys Thomas, contralto, and Helen Guile, soprano, pupils of William H. Pontius, head of the vocal department. Miss Hicks is one of Miss Birkenhauer's most gifted pupils, and she played her numbers with unfailing assurance, investing them all with a degree of expression and nuance quite out of the ordinary, considering the youth of the performer. The vocal numbers were given an intelligent and artistic reading. Both of the young women are talented in no small degree, and they use their voices with perfect freedom and free from all unnatural force. Ethel Hart, piano pupil of Oda Birkenhauer, is announced for a recital April 7. She will be assisted by Pauline Worth, pupil of Alice O'Connell of the dramatic department. Hazel Post, pianist, a graduate of the school, class of 1909, and a pupil of Carlyle Scott, head of the piano department, is now teaching in Oklahoma City, Okla. Esther Pedersen, of this city and a former pupil of Oda Birkenhauer, has re-

Berkey, Lora Francois, Mary Bray, Eleanor McAllister, Maye V. Mars, Adine Schuttinger and Marie Bon. Ruth Wightman was at the piano. The Hope Chapel Girls Club will give two plays next Tuesday evening under the direction of Alice O'Connell, of the dramatic department. The plays are "How the Vote Was Won" and "The Burglar." Clara B. Theisen, a pupil of Mr. and Mrs. Charles M. Holt, is coaching a play for the First Unitarian Church. Elizabeth Casey, a pupil of Mr. and Mrs. Charles M. Holt, assisted at a recital at the Olivet Baptist Church last week.

Under the auspices of the Northwestern Conservatory Art Department, Lee Woodward Ziegler, of the St. Paul Institute, will give an address Saturday morning, April 1, in the Conservatory Hall, upon "The State Art Society." Members of the arts and letters section of the Minneapolis Woman's Club, who are working for the interests of the art society, will be in attendance, also several members of the society from St. Paul. Among them, Mrs. Herbert Davis, chairman of the membership committee, through whom arrangements for the lecture have been made. Mr. Ziegler will present the aims of the art society, of which he is a prominent member, telling the story of the practical work thus far accomplished and its need of members and funds to carry out the important plans that have been made. Lella Parr Livingstone, of the voice department, gave a program of songs before the St. Anthony's Commercial Club on Friday evening, March 31. A banquet will be given on the evening of April 8 by the senior class of the conservatory. The class of 1911 includes members from all departments. The student recitals held regularly on Thursday afternoon are being largely attended both by the conservatory students and their friends. The program for March 30 was provided by pupils of Flora Belle Carde, of the expression department, assisted by pupils of the voice and violin departments. Those who gave readings were Marguerite McCoy, Pearl Gordon, Genevieve Lewis, and Elsa Jacobs, one of Miss Carde's Stanley Hall pupils. The violin numbers were played by Ranghild Swenson and Evangeline Loeffler; the latter rendered the andante from a Tschaiowsky concerto. Hazel Fleener and Pearl Loeffler Bexstrom accompanied the numbers. Helen Tobiasson, a pupil of Lella Parr Livingstone, sang two numbers, Hazel Fleener accompanying. The principal event of the coming week will be the song recital by Lella Parr Livingstone, of the voice department. Mrs. Livingstone is to give a program of modern German songs with explanatory comment on their tone values and color. Friends of the conservatory are cordially invited to attend. Ethel Alexander, of Faribault, Minn., organist of the First Unitarian Church and member of the conservatory class of 1911, gave a piano recital during assembly hour at Stanley Hall, on Friday morning, March 31. During the past two weeks Frederic Karr, head of the school of acting, has been coaching several groups of young men who are rehearsing vaudeville sketches for which they are already booked. There is an increasing demand at the conservatory for this line of work, one in which Mr. Karr has had a good deal of experience during his engagement as head of the dramatic school in the Chicago Conservatory. Gertrude Dobyns, of the piano department, left the city on Friday for a week's stay in Grand Forks, where she is to give a piano recital under the auspices of the State University. She is also to give a lecture recital on music from the classical period before the Franklin Club of that

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cently returned from studies with Leschetizky, and is engaged to accompany Komecm, the Russian violinist, and his company on an extended concert tour. Alma Ekstrom, pianist and member of the faculty, assisted by Maud Meyer, soprano, and Gertrude Hull, accompanist, gave a delightful recital in the school recital hall evening of March 27, before an interested audience of friends and pupils. Miss Ekstrom is a brilliant young pianist, and her playing on this occasion was received with much favor. Her playing of the Chopin group was especially strong and commendable. Maud Meyer sang her numbers almost faultlessly with a tone that is always musical and charming. Miss Hull accompanied skillfully and in the manner of musician which she is. One of the dramatic classes of Mr. and Mrs. Charles M. Holt gave two plays at the school auditorium last Wednesday evening before a large audience of friends. Those taking part were: Mary Bigelow, Zoe Beagle, Queenie Buckley, Minnie

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city, and an informal recital at the home of President McVeigh of the State University. Through the recommendation of Professor T. B. Giddings, supervisor of public school music in Minneapolis, members of the graduating class in the Conservatory Public School Music Department have secured opportunities to teach in Robinsdale public schools and other neighboring towns for the remainder of the school year. This work will be carried on under the supervision of the head of the conservatory public school music department, with whom they have throughout the year been doing the practical work of their course. The music section of the Teachers' Club of Minneapolis will hold its monthly meeting in the Conservatory Hall on Saturday morning, April 1 at ten o'clock. The hour will be given to a lecture upon "Program Building" by Walter Howe Jones, head of the department of theory. Frederic Fichtel will play passages from Liszt illustrating the points brought out by the lecture. Students in the dramatic art department provided a program at a meeting of the Minneapolis Architects' Club on Wednesday evening, March 29. Louise Dyer, of the class of 1911, and Charles E. Fisher gave a skit entitled "The Happy Pair"; Elwyn T. Kelley gave a monologue impersonation of Hebrew types, and Bertram Bailey sang several songs with Mrs. Steers at the piano. Much interest is being manifested by the faculty and advanced students in the meeting of the State Association of Music Teachers, to be held in this city May 9, 10 and 11. The conservatory is planning to reach as many of its alumnae as possible and make the occasion one of reunion for all former students. It is hoped that there may be a representation of each of the twenty-five graduating classes. An informal reception was given by Miss Evers, president of the conservatory, at Stanley Hall, on the evening of March 26. The guests of honor were the faculty and students of the dramatic art department. A similar affair is announced for April 9, in honor of Arthur Vogelsang and the Opera Club, of which he is the director. The monthly junior recital, at which the children of the conservatory classes are presented, is to be given on Thursday afternoon, April 6. The teachers whose pupils are to appear are Misses Carde, Von Heinrich, Simmons, Mrs. Topham, Mrs. Bexstrom and Mr. Kerb.

MARY ALLEN.

Tonkünstler Society Program.

In Memorial Hall, 376 Schermerhorn street (near Flatbush avenue), Brooklyn, N. Y., this (Wednesday) evening, April 5, the Tonkünstler Society will present the following program:

Sonata for piano and violin (op. 19, G minor..Henry Holden Huss
Mr. and Mrs. Carl H. Tollefsen.

Songs for Soprano—

Zueignung Strauss
Die Loreley Liszt
Mausfallen Spruchlein Wolf
The Year's at the Spring Beach
Aria from Herodiade Massenet

Martha R. Clodius.

August Arnold at the piano.

Fantaisie for piano and violoncello (A major, op. 63),
Eduard Schuett

Im Fruehling.

Intermezzo.

Humoresque—Finale.

Messrs. August Arnold and Gustav O. Hornberger.

Double Quartet No. 1 for four violins, two violas and two violoncellos (D minor, op. 65).....Spohr

Violins: Henry Schradieck, Herman Martonne, Carl H. Tollefsen and David H. Schmidt, Jr.

Violas: Prosper Lugin and Alice Schradieck.

Violoncellos: Gustav O. Hornberger and Carolyn Neidhardt.



ST. PAUL, Minn., April 1, 1911.

The much talked of spring music festival has come and gone and the orchestra launched with due ceremony on its spring tour Thursday night. The festival was opened by Madame Schumann-Heink Wednesday evening. She was assisted by the orchestra and a large, well trained chorus, but, as all attention centered inevitably on the great singer, Mr. Rothwell again showed his wisdom in making the rest of the program as short as it was excellent. It consisted simply of an opening and a closing number, the first the "War March of the Priests" from "Athalia" and the last the "March of Homage" from Grieg's "Sigurd Jorsalfar." The chorus assisted ably in the "Habanera" from "Carmen." One cannot move an audience from tears, as in the "Cry of Rachel," to sympathetic delight, as in "A Child's Prayer," as Schumann-Heink did, without feeling—giving of one's own emotion, not by rule or measure, but without stint or calculation. Katherine Hoffman at the piano scored the usual measure of loving appreciation which she always finds in her home city, which delighted the great contralto even more than her own generous share of applause. Thursday afternoon, as Madame Schumann-Heink agreed to sing some songs for the children of St. Paul, the huge auditorium was thrown open to its fullest capacity. Turning toward the back of the auditorium, where the largest number of children were seated, she asked the audience to join with her in singing a verse of "America," which was done with a will. Then she sang a group of songs accompanied by Mrs. Hoffmann, and such a thunder of applause followed that two encores were given and the audience very reluctantly saw its beloved singer disappear from view. The orchestra, which played three numbers—Mozart's "Turkish March," two movements from "Ballet Egyptian" and the "Valse des Fleurs" from Tchaikowsky's "Nut Cracker" suite—labored at a disadvantage in the enormous place, for it was like an open air concert, with half the people moving about and many of them leaving during the last number. Three of the soloists who are to accompany the orchestra on tour appeared Thursday afternoon. George Harris, Jr., sang the "Prize Song" from "Die Meistersinger," Harriet Orendorf an aria, "Hymn to the Sun" (Georges), and Charles F. Champlain "Evening Star" from "Tannhauser." For Thursday evening the Elgar oratorio "King Olaf" made up the program. The oratorio was sung by the festival chorus that has been in training for the occasion for some months, accompanied by the orchestra, under the direction of Horace W. Reyner, of Duluth. Thursday evening's performance was a less notable one than every one had been led to expect. The soloists who assisted in the oratorio are not up to the orchestra's standard, nor was the orchestra up to its own standard on Thursday, so that the chorus held the place of first interest. Mr. Reyner held his forces together well and the work of the chorus,

especially the à capella singing, was manifestly the result of careful discipline.

The second of the two musicales planned for the season of Lent was given at the St. Paul Tuesday afternoon by Lewis Shawe (baritone), Rosario Bourdon (cellist) and Linia Q'Brien (accompanist). Mr. Shawe included among his songs a composition of Mr. Bourdon's—"Si le Bonheur Avait des Ailes." The cello solos played by Mr. Bourdon were the A minor sonata (Grieg), tarantelle (Popper) and "Kol Nidrei" (Bruch).

Conductor and Mrs. Walter Rothwell will return to St. Paul for three days at the end of this month, after which they will leave for the East, and June 3 will sail for Europe.

April 28, 29 and 30 the St. Paul Symphony Orchestra will present the Sheffield Choir in four concerts, of which the most notable will be given Friday evening, April 28, when "The Dream of Gerontius" will be sung, with Sir Edward Elgar conducting.

Elsie M. Shawe, president of the music section of the National Educational Association, will make an address at the opening session of the section at the convention to be held at San Francisco in July.

MARY ALLEN.

MUSIC IN BALTIMORE.

BALTIMORE, Md., April 1, 1911.

With the advent of spring Baltimore's season of music dies away rapidly. Each week brings a greater dearth than the preceding one. The symphonies are a thing of the past, and with the descent of the curtain on last Thursday night, Baltimoreans clapped a farewell to opera.

However, everything must come to an end, and surely the performance of the Philadelphia-Chicago Opera Company on that evening will be a long remembered event. A double bill, "The Secret of Suzanne" and "The Juggler of Notre Dame," was given, and served as a fitting climax to the most successful season in the history of Baltimore opera. The leading roles were taken by Carolina White, Mario Sammarco, Mary Garden and others.

On Friday afternoon, March 31, the second concert by the Students' Orchestra was given at the Peabody Conservatory. The program was as follows: Overture to "The Marriage of Figaro," Mozart; romance and allegro (à la Zingara), from violin concerto in D minor, op. 22, Wieniawski; andante and march from "Lenore" symphony, Raff; "It Is Enough," from "Elijah," for baritone, Mendelssohn; overture to "The Bartered Bride," Smetana. Eli Kahn is a young violinist endowed with temperament and good technic. His tone is pure and singing and his playing of the Wieniawski number was a great success. Henry Veazie's interpretation of "It Is Enough" was of unusual beauty, and his voice—always sympathetic and appealing—sounded especially well in that number. The orchestra did splendid work throughout the entire program.

J. W.

Mrs. C. Milligan Fox Returns from Washington.

Mrs. C. Milligan Fox has returned to New York after several successful lecture-recitals in Washington, D. C. On February 24 she lectured at the Gaelic Society, and her rendition of a set of Irish war marches and her singing of Irish folksongs, collected and arranged by herself, created much enthusiasm. On March 16, at the National Theater, she produced for the first time in America "A Bardic Recital and Ceilidh." The scene represented an Irish chieftain's home, where the Bard Mintagh and Fial the harper discuss, in the strains of bygone days, the glories of Brian Boru. The music for the scene was taken from Mrs. Fox's recently published book, "Songs of the Irish Harpers," and the songs were interpreted by Earl Carbaugh of Washington.

Bertha Yocum to Play.

Bertha Yocum, the Philadelphia pianist, who has been heard several times in recital this season, will appear on the afternoon of April 20 in a piano recital in Studio Hall, 50 East Thirty-fourth street. She will have the assistance of a well known violinist and soprano. Miss Yocum has arranged a very interesting program and a most enjoyable recital is looked forward to by her many friends in New York.

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WASHINGTON, D. C., March 31, 1911.

The New York Philharmonic Society, assisted by Madame Kirkby-Lunn, the English contralto, gave its last concert of the season in Washington under the local management of T. Arthur Smith on Tuesday afternoon, March 28. Mr. Smith is happy in securing this splendid orchestra for the season of 1911-1912. Again Mr. Mahler failed to conduct, and Theodore Spiering filled his place so brilliantly that genuine enthusiasm was rampant. Madame Lunn seemed to be suffering, like all the singers in Washington this winter, from throat trouble.

Mary Garden, on her first concert tour of America, will appear in Washington April 4, under the management of Mary Cryder.

Katharine McNeal is in Philadelphia and will give a recital in the studio of Madame Grugan, the noted pianist, Saturday, April 1, to a specially invited group of musicians and society folk, who will, without doubt, appreciate the talent of this young Washington pianist. On Monday, April 3, Miss McNeal will be heard in recital in the McNeal studio, 1219 Connecticut avenue.

The testimonial concert to Heinrich Hammer, conductor of the Washington Symphony Orchestra, assisted by local talent in the person of Mrs. H. Clay Browning, soprano, and the Washington Sängerbund, with a member, Thomas A. Murray, baritone, was a delight to local musicians, as it demonstrated that here in Washington there are not only fine musicians and artists, but in Mr. Hammer Washington has a man, not a musician only, but a conductor and organizer of orchestras abroad and here worthy the appreciation of all. At the age of twenty he was conducting orchestra in Oldenburg; a few years later was concertmaster of the Philharmonic Orchestra of Stockholm; conducted the Philharmonic Orchestra of Berlin, and made the Lausanna Symphony Orchestra one of the best in Switzerland. Mr. Hammer can make the Washington Symphony one of the best if Washington will wake up to the fact that it has such a man in its midst; as it is, one woman has made it possible to continue the orchestra so far, but this fact is deadening.

The Rubinstein Club met at the Arlington Hotel, Wednesday, March 29, it being "Members' Day." There was a large attendance, and the program was most interesting. Mrs. A. M. Blair is the president of the club and also musical director.

Quite a stir, musically, was created last week when the announcement was made that Henry W. Savage had found and engaged Richard P. Backing, of Washington, as one of his leading tenors for the English production of Puccini's "Girl of the Golden West." Mr. Backing is twenty-seven years old and a graduate of the Washington College of Music.

The second of Mrs. Taft's White House musicales was given Saturday, March 24. Most of the guests were of the army set. Lilla Ormond, mezzo soprano of Boston; Alma Stenzel, pianist, of New York, who was soloist for the Motet Choir on Wednesday, and Alexander Heine-mann, the noted lieder singer, were the artists of the evening.

A musicale by Mildred Rider, pianist, assisted by Hilda Koehler, soprano, and Ralph Goldsmith, violinist, will be given Friday, April 7, at the Washington Club. D. R.

Alice Merritt-Cochran in the South.

Alice Merritt-Cochran, the New York soprano, appears at Athens, Ga., in a song recital April 20. She also fills other dates in the South during this month. She recently gave a charming recital at Little Falls, N. Y. She will appear at Rochester, N. Y., later in the season.

Boston Enthusiastic Over Kathleen Parlow.

Kathleen Parlow has added Boston to the cities where she has established the fact that she is a violinist of the first rank. Miss Parlow made her Boston debut at the pair of concerts in Symphony Hall, with the Boston Symphony Orchestra, Friday afternoon and Saturday evening of last week. Extracts from the criticisms in the Boston daily papers follow:

The twentieth public rehearsal of the Boston Symphony Orchestra, Max Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Kathleen Parlow, violinist, played for the first time in Boston. The program was as follows:

Suite for orchestra, op. 9.....	Enesco
Symphony in D major for violin.....	Tschaikowsky
Symphony in D minor, No. 4.....	Schumann

Miss Parlow, a young Canadian, studied in San Francisco and, after playing in London with great success in 1905, took lessons of Leopold Auer for a year and a half. Having gained an enviable reputation in European cities, she played in New York last December and was at once hailed as a great violinist. She has certainly commanding qualities; an unusually full and rich tone, remarkable accuracy, technique that is solid and also brilliant, a broad and authoritative style. She played yesterday afternoon with modesty, dignity, yet with a calm consciousness of her indisputable ability. She is certainly a violinist of uncommon parts. Perhaps when she is older she will put more of herself into Tschaikowsky's music and show the rarest art of an interpreter, the emotional treatment of music, the raising of it by force of the imagination to the highest level, so that the music is as though it were created anew. Miss Parlow was enthusiastically applauded.—Philip Hale, in Boston Herald, April 1, 1911.

The chief attraction of the concert yesterday afternoon was undoubtedly the young soloist, Kathleen Parlow, who appeared here for the first time. Miss Parlow, although born in Canada, has lived in San Francisco long enough for us to claim her as an American. She has been a pupil of Leopold Auer.

Miss Parlow, young, slender and graceful, made a good impression by her stage presence even before she had played a note. But her performance of the Tschaikowsky concerto was something noteworthy. The work is the one which Hanslick attacked so bitterly. These heretofore critical anathemas are like chickens that generally come home to roost, and one by one Hanslick's diatribes are building him an unenviable monument.

Miss Parlow gave an unwonted charm to the concerto. It is a long work, too long for what it has to say, but on this occasion it had more than usual life and power. Not that Miss Parlow's tone is as broad as that of a Mischka Elman, but it is of such a sympathetic quality that it has the appealing power of a human voice. The absolute surety, too, is an element of success in this young artist's playing; the intonation is impeccable, the bowing free and elastic, the skips flawless, the runs clear, the double stopping well balanced, the harmonics especially pure.

Nevertheless we wished the young artist a better work for her debut. The Tschaikowsky concerto does not rank with the Beethoven (no violin concerto does that) or with the Brahms, or with the Bruch G minor, nor yet with the Mendelssohn concerto. One can say this and yet not agree with the vituperation of Hanslick. At the end of the work Miss Parlow was recalled half a dozen times with the wildest enthusiasm. That she made a popular success cannot be doubted. When she gains in breadth she will take rank with the very greatest on her instrument. It is greatly to her credit that she does not "play at the galleries," she does not try to win applause by too much personal display, but allows the thought of the composer to speak for itself.—Louis C. Elson, in the Boston Advertiser.

There are no mysteries about Miss Parlow. She is a very accomplished, a very remarkable violinist, who had ill chosen the concerto that she played yesterday. She is indeed ingratiating to see—a very tall and slender young woman, who has just passed her twenty-first year, with a face that a little recalls those of the women of pre-Raphaelite pictures, with the long, elastic hands that are sometimes the mark of violinists, with a body that she keeps in perfect poise. Her "platform manner," as the parsons call it, is irreproachable. It is quietness itself; she neither sways to right and left, nor utters her eyes to the heavens—or the ceiling. She has not a trick of manner; whatever excitement may be burning in her she hides under seeming calm; she would impose her "personality" upon the audience only through her playing. She is neither confident nor timid; she is wholly and quietly absorbed in her work. She has led the life of the virtuoso, said the program book dutifully; but no hint of the virtuoso mars her bearing. She is a virtuosa and of the first rank in her command of the technique of the violin. Tschaikowsky has not spared his exactions in his concerto. She fulfilled them, as the player should fulfil them, so that they seemed of the natural course of the music, of the normal voice of the violin. Her bowing is large yet delicate; free yet firm, exquisitely sensitive in all things. Her harmonics, her runs, her double stopping, all the technical dexterities that the books and the pedants like to enumerate are easily and flawlessly accomplished. Not an interval in the racking cadenza baffled her; not a detail of the intricate ornament of the first movement escaped her. Her intonation was impeccable. She did nothing that was not secure. Out of this technical mastery and above all out of this sensitive and felicitous sureness of her bowing springs a tone that is beautiful to hear. She does not force it to an undue largeness; she does not subdue it to an extraordinary fineness. It is of limpid clearness, of velvety texture, of unexaggerated and undiluted sweetness and softness, of unbroken yet pliant flow, sensitive to every gradation of force, every suggestion of color, every inflection of rhythm that she would give it. An "instrumental voice" is the conventional phrase for a certain sort of coloratura singing. By her tone Miss Parlow makes the voice of her violin a human voice in its beauty as so much ordered sound, in its expressive quality of the substance and the spirit of the music that she would utter.—Boston Transcript.

The special feature of yesterday afternoon's Symphony rehearsal was the appearance of the young violinist, Kathleen Parlow, who was heard in the Tschaikowsky concerto in D major. It is an in-

teresting fact that this concerto was considered too difficult by Leopold Auer, the great St. Petersburg virtuoso, even to essay at the time it was written, and the first one to attempt it, Adolf Brodsky, was stoned by the critics for attempting it.

Yesterday we heard a young twenty-one-year-old girl play it with sumptuous ease and freedom. Critics also found it in their hearts—or rather their brains—to criticize the composition itself and declare it impossible. But either they must have heard it impossibly played or they themselves were impossible, for it is rich in harmony and introspective beauty. Miss Parlow's warm, luscious tones, deep-throated at times as cello notes, and at others delicate, yielding, tender, brought out all the wonderful thought and emotion contained in the concerto. The D major theme of the allegro movement was an exquisitely molded, finely outlined, piece of harmony, played with rare grace of phrasing and fine lines of beautiful color.

Miss Parlow's grace of execution is interpretative of the grace of instinctive imagination that is the very spirit of her playing. The canonetta movement gave her fullest scope for its indulgence. The song of her violin is of rare instrumental perfection, infused with the emotion of the singer. In the passage work Miss Parlow is less expressive; mere brilliancy of execution that cannot be imagined in the mind does not reveal her style of artistry as much as the phrase of in-dwelling thought. She, however, rose paramount to the technical feats imposed by the composer and received an ovation at the close of each movement.—Boston Traveler.

The twentieth public rehearsal of the season by the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, introduced to a Boston audience Kathleen Parlow, the young Canadian violinist, and this was the program: Suite for orchestra, op. 9, Georges Enesco (first time); violin concerto, Tschaikowsky; symphony in D minor, Schumann.

Miss Parlow is an unusually gifted and interesting violinist. Her performance yesterday was surcharged with conviction and electric vitality. The Tschaikowsky concerto has been more characteristically presented, though this was not entirely the fault of the virtuosa. Had the conditions under which she performed been better, however, the music of Tschaikowsky would still have had a refinement, a slenderness, which is not one of its inherent qualities.

The first movement has seldom been presented so poetically. The performance was exceptionally grateful to the ears by reason of this freshness and refinement, and the new enthusiasm of the player. Miss Parlow was thrillingly in earnest, and few violinists now on the stage play more contagiously. Her performance this evening should be still more pleasurable, for it is probable that the finale will then be heard with more effect.—Boston Post.

Miss Parlow's performance was in many ways extraordinary. Her technical equipment and facility is marvelous; her musical sense keen, and her authority as an interpreter indisputable. Her playing is wholly without ostentation or display. She bears none of the prepossessing insignia of the virtuoso, but her musicianship is sincere and self-evident.

She encompassed the tremendous technical difficulties of the concerto with true mastery, not as feats for the exploitation of precocity, but the league striding cadenza, for example, as rhapsodical flights of exalted and poetic speech.

Her appreciation of style is clearly defined. Her bowing in bravura is virile and essentially masculine; her cantilena in the slow movement was ravishing, both for its fineness and elasticity and for its boldness of nuance and its sweeping passion. Her sense of rhythm is secure and vital and would doubtless have permitted her greater liberties in rubato had the accompaniment been conducted in any degree worthy of her performance. She was applauded with great enthusiasm and recalled no less than six times.—Boston Globe.

INDIANAPOLIS CONCERTS.

INDIANAPOLIS, Ind., March 31, 1911.

The second concert by the Indianapolis Orchestra last Sunday afternoon attracted another record breaking audience. The seats for this occasion were reserved and in three days after the advance sale opened every available seat had been taken. On the afternoon of the concert there was further evidence of keen public interest in the new organization, for a large crowd assembled about the doors of the theater in spite of a steady downpour of rain and waited for admittance with no prospects of obtaining a chair, but content to hear the program while standing. The orchestra, under the direction of Alexander Ernest-noff, made a still greater impression by its playing and there seems to be no doubt in the minds of both public and orchestra promoters that the question of its permanency has been settled. The audience seemed to take a thorough delight in the entire program, which was of a popular nature, and expressed its pleasure at every opportunity. Recalls and encores were demanded, and the added numbers were as well received as those set forth in the programs. Mrs. Arnold Spencer, soprano, was the soloist, and her singing evoked a demonstration that should be most gratifying to the singer and the orchestra management, as the latter's judgment in the selection of local artists to appear on these programs is vindicated in no uncertain manner. She sings with pleasing manner and her voice is fresh and flexible, while her interpretations reflect with much credit upon Mr. Spencer, with whom she has received the greater portion of her training.

Leon Sampaix, the Belgian pianist, gave the third and last of his series of recitals in the Odeon last evening, where he presented a brilliant program which included compositions by Scarlatti, Bach-Busoni, Schumann, Pachel-ski, Moszkowski and Liszt. G. R. E.

Echoes of Stojowski's Recitals.

Following are some additional press notices pertaining to Sigismond Stojowski's historical piano recitals, and his new symphonic rhapsody:

Mr. Stojowski has prepared a series of concerts with a serious educational purpose in view. His plan is not unlike that carried out by Rubinstein in St. Petersburg a few years before his death, when in a number of concerts he illustrated the development of music written for keyboard stringed instruments from the sixteenth century down to his own day.

Mr. Stojowski's first program began with Handel and ended with Bach, both of whom figure in a later chapter of music than Couperin the Great, and earlier than Paradies and Daquin and a different than Rameau and Domenico Scarlatti, with whom they were contemporaries. The program was made up of characteristic examples from the works of the various composers and Mr. Stojowski's fine musicianship and fluent fingering brought the charm which lies in the old music home to the appreciation of his listeners in every instance. Daquin's dainty "Coucou" had to be repeated. Mr. Stojowski made the music speak for itself. The series of recitals deserves attention as one of the significant incidents of a season which has not thus far been distinguished for the congruity of its offerings in the concert room.—New York Tribune.

Sigismond Stojowski gave at Mendelssohn Halle yesterday afternoon the first of five historical recitals of piano music. For the student such a birdseye view of the development of technique and styles as a series of historical programs offers is of real value, and there are also some amateurs who take an interest in such matters.

Mr. Stojowski is a sound musician and his piano playing is distinguished by a clean and well balanced technique and intelligent style. His large audience yesterday heard him with evident pleasure.—New York Sun.

Sigismond Stojowski has projected an interesting series of piano recitals, five in number, of a historical character, intended to set forth the development of the literature of the instrument from the early eighteenth century to the present time. The first was given yesterday afternoon in Mendelssohn Hall. It is a very considerable undertaking and presupposes not only an extensive knowledge of the literature, but also a very wide intellectual, artistic, and technical equipment. It offers also as much instruction as pleasure for those who wish to listen to such a list of compositions in the spirit of inquiry.

The arrangement is, of course, chronological, and the first program, which Mr. Stojowski played yesterday, was devoted to composers who, though they are by no means "primitives," are the precursors of the classics.

This concert of old music was of curious charm. The musical world has begun to feel again the beauty and significance of this old time art, to welcome the repose, clearness and elegance that it has, and to find in it the sort of pleasure it was intended to give. The expression of emotion and passion has little part in this music except in that of Bach. His "Chromatic Fantasy and Fugue" and in a less degree some of the other pieces in the program that were attached to his name, are in truth expressions of deep and varied emotions and profound feeling. Mr. Stojowski showed excellent musicianship in his performance of this music.—New York Times.

A very large audience seemed deeply interested and impressed.—New York Evening World.

Bei Chopin war der Künstler ganz in seinem Element. Wir haben in dieser Saison nicht häufig so hervorragendes Chopinspiel bewundern können, als bei dieser Gelegenheit. Die F-Moll-Phantasie, namentlich aber die noble C-Moll-Polonoise spielte er mit vielartigem Ton und starker Empfindung, und in einigen Nocturnes, Etudes und Mazurkas brachte er eine Fülle interessanter Details, die doch nie erklingt klangen.—New York Staats Zeitung.

Mr. Stojowski's technique is admirable, his tone firm and full, and his artistic appreciation in dynamic contrast and nuance evident.—New York World.

Sigismond Stojowski gave the second of his historical piano recitals yesterday afternoon in Mendelssohn Hall. The period reached in this concert was that of the "masters of the classical sonata"—Haydn, Mozart and Beethoven.

Mr. Stojowski's performance was admirable, especially in the elder works, where he showed a fine appreciation of the characteristic style and manner of expression in which these works are written.

... Mr. Stojowski's playing of these pieces gave much pleasure. There were in particular some interesting tonal effects in his performance of the "Serious Variations."

... Mr. Stojowski's playing of these compositions was excellent in its robustness and vigor, and in its intelligent appreciation of the poetical content of the music. He commands fine and varied tonal effects.—New York Times.

Mr. Stojowski has made an opportunity for the expression of his musical personality, and just now he has emerged as the chief figure of the concerts of a Saturday and a Sunday.

To many it was known that Mr. Stojowski was an interpreter of the piano music of the masters who brought to his artistic task both dignity and inspiration in expression. His series of historical piano recitals, which he has been giving on fortnightly Saturday afternoons at Mendelssohn Hall, with their poetically preliminary talks, have published his musical personality to a still wider acquaintance.—New York Evening Journal.

Mr. Stojowski has been honored throughout his prolonged undertaking by an excellent attendance. His performances have been marked by sincerity and have shown evidence of serious study of the masters whose creations have been included in the scheme.

... The program swept the strings all the way from Handel and Bach to Couperin and Rameau, and there is room in this stretch for the inclusion of no small variety of idea and presentation.—New York Sun.

Sigismond Stojowski's new symphonic rhapsody was the novelty of the New York Symphony Society yesterday afternoon at the New Theater.

Mr. Stojowski was the solo performer in his own composition, and with the orchestra's able assistance it was presented with judgment and clarity. It was found to be communicative of much that was forceful and good. The development is well made and rich in harmonic resources. If there is a semblance of fragmentary epi-

sodic symmetry this could, no doubt, be largely obviated by more frequent renderings as also hearings, for its proportions, both in the piano and the brilliant orchestral parts, are generally united by an unaffected refinement and much elegance of style. As a whole, the rhapsody displays musicianship of a high order.—New York Sun.

Hearing the composition, it was not difficult to understand that it bore an opus number beyond twenty. The work had none of the earmarks of the novice writing for orchestra. Its thematic material, broadly melodic and well adapted to the symphonic development of the prevailing mood of all out doors, contains a sincere and simple beauty.

It was a restrained function of the piano that this pianist allotted to his instrument in his rhapsody. At times it seemed almost as if the piano were designed merely as one of the instruments of the orchestra, but this can hardly be counted as a defect, since the result achieved was a telling blend of piano and orchestral voices.

Mr. Stojowski played the piano portion of his rhapsody with the composer's grasp of its requirements, and Mr. Damrosch and his men outdid themselves. On Saturday afternoon Mr. Stojowski interpreted Schumann and Chopin. It was an enlightening exposition of these two among the greatest masters of the piano.—New York Evening Journal.

Mr. Stojowski's rhapsody, duly rhapsodic in its somewhat fragmentary structure, and duly modern without being obscure, proved a musicianly composition, well written for the solo instrument, with a colorful orchestral accompaniment of varied interest.—New York World.

Sigismond Stojowski, the pianist, was the soloist in his own symphonic rhapsody, op. 23, played for the first time by the Symphony Orchestra at the New Theater yesterday afternoon. It is a scholarly and musicianly work that commands respect and that the audience rewarded with hearty applause.—New York Evening World.

Sigismond Stojowski provided the novelty and was the soloist in his own new symphonic rhapsody, a work of much beauty, yet simple refinement. Some of the orchestral passages were exceptionally brilliant.—New York Evening Sun.

A new symphony by Sigismond Stojowski, or rather a symphonic rhapsody, was the feature of yesterday afternoon's concert by the New York Symphony Society at the New Theater. Mr. Stojowski appeared as soloist in his own work, which had its first public hearing, and proved to be decidedly interesting and of undoubted melodic value. It evidences real musicianship and is rich in harmony and developed with definiteness and precision of aim.—Brooklyn Citizen.

Sigismond Stojowski had two busy days Saturday and yesterday. Saturday afternoon he continued his series of historical piano recitals at Mendelssohn Hall, having reached those two nineteenth century giants of the piano, Chopin and Schumann, and yesterday afternoon he played for the first time in New York at the concert of the Symphony Society at the New Theater his "Symphonic Rhapsody." The rhapsody proved to be a musicianly composition, and at its conclusion the composer-pianist was recalled several times by the large audience.—New York Evening Globe.

Constantino to Have Busy Summer in Buenos Aires.

With the closing performance of the Boston Opera Company scarcely over the next heard of the principal singers finds them en route for further activity in divers parts of the earth, or rest in their homes, as the case



CONSTANTINO.

may be. Among them Florencio Constantino, one of the most indefatigable members of the company, sailed on the St. Paul April 1, after the most successful season he has experienced thus far in a career replete with many and varied successes.

Prior to sailing, the eminent tenor signed a four and

one-half months' contract at \$2,000 a performance to sing at the Teatro Colon in Buenos Aires, after first refusing Mascagni's offer to sing at the Teatro Coliseo in the same city. His season in Boston gave him forty performances at the Boston Opera House and a number of appearances outside. Despite this colossal activity Mr. Constantino never once disappointed an audience and always sang with fresh and unimpaired vigor, no matter how great the strain superimposed on his vocal powers by the extra rehearsals and the many appearances. On his return next October Mr. Constantino will undertake a short concert tour prior to settling down for his season of operatic activity.

Flora Wilson Liked in San Francisco.

Flora Wilson gave her second San Francisco recital on March 22 in the New Scottish Rite Auditorium. The following program was presented:

Villanelle	Chaminade
Obstination	Fontenailles
Je Veux Vivre (Romeo and Juliet).....	Gounod
The Captive Maid	Cadman
My Sweetheart and I.....	Beach
Lullaby	Lehmann
Boat Song	Ware
In quelle trine morbide (Manon).....	Puccini
Mattinata	Tosti
Un bel di vedremo (Madame Butterfly).....	Puccini
Le Pardon de Floerme (Dinorah).....	Meyerbeer
Still Wie die Nacht.....	Bohm
Niemand hat's gesehn	Loewe
Als die Alte Mutter.....	Dvorak
The Lass with the Delicate Air.....	Arne
Annie Laurie	Spottiswoode
Ye Banks and Braes.....	Anon.
Ah fors e lui (Traviata).....	Verdi

The San Francisco press spoke as follows of Miss Wilson's recital:

Flora Wilson, the beautiful daughter of James Wilson, Secretary of Agriculture, gave a public concert in Scottish Rite Auditorium last night, and the big, new hall was thronged by an audience of about 1,500 persons. The concert was an event of society importance as well as of musical interest.

The young singer is a coloratura soprano who in Europe and America has been compared with Tetrazzini. This is hardly the proper classification, however, and the singer from Washington might better be counted as one of the most interesting of our American lyric artists.

Miss Wilson's program consisted of nearly twenty songs and operatic arias, and in the closing aria, the "Ah fors e lui," from "La Traviata," her voice was as fresh and beautiful as in the opening group.—San Francisco Examiner, March 23, 1911.

The singer, who has had a wide experience on the concert stage throughout this country, displayed a program which might tax the versatility of many professionals, as she chose from composers of varied eras and climes.

To two groups of English songs, a group each of Italian, French and German, Miss Wilson added two of the most difficult of the operatic numbers, "Le Pardon de Floerme," better known as the "Shadow Song," from Meyerbeer's "Dinorah," and the beloved "Ah fors e lui," from "La Traviata," in each of which, in spite of their variety, she showed an easy flexibility of execution with the coloratura quality of tone. A noticeable feature was that at the close of her numbers the singer gave no sign of weariness nor lack of enthusiasm, for she sings as though she enjoyed every note and might continue indefinitely.

She exhibited unusual sweetness in the first songs—the "Villanelle" of Chaminade and "Obstination" by Fontenailles—in which the pianissimo passages were particularly well handled.—San Francisco Chronicle, March 23, 1911.

Miss Wilson's voice is a lyric soprano of great range. She proved it by singing Bohm's "Still Is the Night," with its low tones of great expressiveness, and Meyerbeer's aria from "Dinorah." In Arne's melody, "The Lass with the Delicate Air," the singer struck a high C and the audience indicated its approval by demanding an encore.

Miss Wilson sang several of the old time songs, such as "Annie Laurie" and "Ye Banks and Braes," besides Cadman's song, "The Captive Maid," from an Omaha tribal melody, in all of which efforts she was applauded with enthusiasm.

The final number of the program was of a nature to tax the vocalism of the best. She sang the florid "Ah fors e lui," from "Traviata," and her voice seemed as fresh as it was in the beginning.

Miss Wilson was loudly applauded after her rendering of "Annie Laurie," and in this melody as in other of her selections she indicated the possession of a high lyric voice of great resonance.

In the Verdi number with which she concluded the program Miss Wilson won the plaudits of her hearers.—San Francisco Call, March 23, 1911.

Zimmerman Returning to Seattle.

Frederick William Zimmerman, who has been visiting New York during the past two weeks, will return to his home in Seattle this week. Mr. Zimmerman is a tenor whose voice should be heard here, and if he could be induced to remain he would soon rank with the best singers in this country. Mr. Zimmerman is not alone an artist, but a gentleman of refinement. He may be heard here next season; in the meantime he will rest at his country home in the Far West.

Kubelik to Tour America Under Whitney Direction.

(By Cable.)

LONDON, April 4, 1911.

To The Musical Courier, New York:
Kubelik tours America next season under management of F. C. Whitney.



BUCHFELDASSE 6/3.
VIENNA, VIII, March 14, 1911.

Adelia Hofgaard, a Texan by birth, and a student in the Leschetizky School for some time, gave a piano recital in Saal Ehrbaar, which was attended by many of her American and Viennese friends and co-workers. The program consisted of selections by Bach, Beethoven, Mozart, Schumann, Chopin and Liszt. She held the interest and attention of her audience and received floral offerings. After a concert in Berlin, she will go to her home in Norway to establish her studio.

Leopold Godowsky fulfilled the wish of many of the musicians and students here by giving a Chopin recital. He is one of the very few pianists that can draw an audience large enough to fill a hall with a capacity of nearly two thousand people. His many-sided virtuosity never was shown to better advantage than in this exacting program: F minor fantasia, three preludes, three etudes, three mazurkas, two waltzes, B minor sonata, barcarolle, polonaise, nocturne and scherzo. At the end he was compelled to give three encores (also by Chopin), and the lights were lowered before the enthusiastic audience would take its leave.

Max Darewski, accompanied by the Vienna Konzertverein Orchestra, directed by Gustav Gutheil, played Beethoven (C minor), and Saint-Saëns' piano concertos, and for the third number, himself directed the orchestra in the "Tannhäuser" overture. Although only sixteen years old, he has great technic, produces a beautiful tone, and has a broad, artistic conception of the themes and their working out. His reading of the overture was effective.

Yvette Guilbert, assisted by the Vienna Konzertverein Orchestra, under the energetic and spirited leader, Alexander Birnbaum, of Berlin, gave a program of charming old French chansons of the sixteenth, seventeenth and eighteenth centuries. All were sung in French. The artist preceded each with an explanation of its contents and meaning, and then sang with the great dramatic ability for which she is so noted. Although no more young in years one felt she was still young in heart and the art in the rendering of each piece made the hearer forget what was lacking in voice. Her second concert will occur next week.

The last "Musikfreunde" concert consisted of Karl Prochaska's motet, "From the Book of Job"; Verdi's "Ave Maria," and "Te Deum," and Richard Strauss' "Sinfonia Domestica," all under the directorship of Franz Schalk. The Viennese critics write, "Prophet left, prophet right and a child of the world in the middle!"

The Prague Conservatory of Music will celebrate its hundredth anniversary by three festival concerts, from May 14 to 16, in which several of the most celebrated students and members of the faculty will take part. Smetana's "Veselhrad" and Beethoven's violin concerto and ninth symphony, besides solos, quartets and choruses, will be heard in the various programs.

The rehearsals for the "Rosenkavalier" are well under way at the Hofoper. The costumes and decorations are by Professor Roller. Besides Fräulein Weidt, Fräulein Windheuser is also studying the role of the Marschallin and Selina Kurz, as well as Gertrude Förstel are learning the role of Sophie. The next local novelty to be given after the "Rosenkavalier" will be Debussy's "Pelleas and Melisande."

Edward Lankow, the American bass at the Opera, sang in an orchestra concert with much success this week, and will give a recital on March 28.

W. Jenner Gillum, of Eureka, Ill., is one of the earnest students this year in the Leschetizky School.

It is reported that the appearance of the violin virtuoso, Luigi von Kunits, at a symphony concert in Troppau, where he played his own E minor concerto, was a great

success. One of Mr. von Kunits' pupils, Vera Barstow, herself a finished violinist, has been engaged to play the Beethoven concerto at a future concert in this same series.

David Hochstein, the young American violinist, who is studying here under Professor Sevcik in the master class at the Royal Academy, recently had the honor of being invited to Stuttgart to play the Schilling violin concerto for the composer himself, who is director at the Stuttgart Hoftheater.

Lillian H. Hawley, sister of Oscar H. Hawley, former correspondent of THE MUSICAL COURIER, is numbered among the many Americans who are in Vienna for the purpose of studying with Professor Leschetizky.

Georg Liebling's new two act comic opera, "Die Wette," was "tried out" not long ago in Mährisch-Ostau (on the Silesian border), and will soon be heard at more important centers.

Fely Dereyne, Lyric Soprano of the Boston Opera Company.

With two noteworthy creations to her credit during the past season Fely Dereyne, of the Boston Opera Company, sailed for her Marseilles home April 8 after a successful season with the Boston Opera Company. One of the younger members of Mr. Russell's forces Miss Dereyne has thoroughly endeared herself to the Boston public by her in-



FELY DEREYNE.

dubitable artistry, personal charm, and the amiable willingness to do the best with a given rôle, even though that rôle did not offer her all the opportunities she might desire. As a case in point, may be cited the soprano rôles in Laparra's "Habanera," and Converse's "Pipe of Desire," both of which though extremely important in themselves and in the general ensemble did not give all the scope to the unusual powers possessed by Miss Dereyne. As a reward for her painstaking efforts the young soprano has been promised several important leading rôles for next season, among them being Tosca, Louise and Marguerite in addition to those of Nedda, Musetta, Micaela and Tosca, which she sang so successfully this season.

"Parsifal" Lecture.

Thursday evening, March 30, Anne Shaw Faulkner and Marx Oberndorfer gave a "Stereopticon Lecture-Musical" at the Virgil School of Music, New York. Miss Faulkner opened with a brief sketch of Wagner's career, gradually leading her audience to Bayreuth, and creating the necessary atmosphere for an appreciation of this masterpiece of the great composer. Introducing her audience to the Festival Theater, she vividly described the representation of "Parsifal" as given there, outlining briefly the wonderful story, and introducing the principal characters.

Following this Miss Faulkner gave a reading of the poem, which Mr. Oberndorfer illustrated at the piano in a musicianly manner. The stereopticon views greatly enhanced not only the interest, but also the educational value of the lecture.

MARY GARDEN'S CONCERT

Mary Garden inaugurated her concert tour in Carnegie Hall, Monday afternoon, April 3. She was cordially received by a large house of admirers, who have enjoyed her extraordinary operatic performances. On the eve of press day there is not sufficient time nor space to write an extended review of the concert. Miss Garden was assisted by Mario Sammarco, the baritone; Howard Brockway, the pianist-composer, and Arturo Tibaldi, the violinist, in presenting the following program:

Allegretto from Second Sonata.....	Beethoven
Finale from Concerto No. 2, G minor.....	Bruch
Mr. Tibaldi.	
Il est doux de Herodiade.....	Massenet
Mary Garden.	
Lamento, from Orfeo.....	Monteverde
Inno, from Orfeo.....	Monteverde
Mr. Sammarco.	
Ariette.....	Debussy
Chanson Printanière.....	Hue
Du bist wie eine Blume.....	Arthur Rosenstein
(Accompanied by the composer.)	
Mary Garden.	
La Morte di Rodrigo (Don Carlos).....	Verdi
Mr. Sammarco.	
Air de Tosca.....	Puccini
Mary Garden.	
An Idyl of Murmuring Water, op. 29.....	Howard Brockway
Humoreske, op. 36, No. 4.....	Howard Brockway
Rhapsody in C major.....	Ernst von Dohnanyi
Mr. Brockway.	
Air de Fortimio.....	Messager
Ah qui brula d'amour.....	Tchaikowsky
(With violin obligato played by Mr. Tibaldi.)	
Chant Venitien.....	Bemberg
Mary Garden.	

The prima donna was showered with flowers. Beside many bouquets she received a basket of roses and a laurel wreath. The air from "Herodiade" and the "Prayer" from "Tosca" disclosed the wonderful dramatic gifts of the artist.

Mr. Sammarco was in fine voice, and the numbers by the violinist and Mr. Brockway's piano solos added greatly to the musical offerings of the afternoon.

Lois Fox at Waldorf-Astoria.

Lois Fox (soprano) figured on an interesting program given at the Waldorf-Astoria on March 30. Others participating were Leo Tektónius (pianist), Marguerite Kirmse (harpist) and Woodruff Rogers (accompanist). The various numbers were as follows:

Serenata—Popolare.....	Tosti
Sweet heart is there.....	Franz
Hebe's Here!—May Has Come!.....	Gallatin
Lois Fox.	
Ballade.....	Hasselmann
Harp Solo: Marguerite Kirmse.	
German Lieder—	
Das Ringlein.....	Chopin
Der Gärtner.....	Wolf
Traum durch die Dämmerung.....	Strauss
Der Sandmann.....	Schumann
Lois Fox.	
Autumn.....	Thomas
Harp Solo: Marguerite Kirmse.	
Aria—Batti Batti.....	Mozart
Lois Fox.	
Prelude.....	Rachmaninoff
Nachtstücke.....	Schumann
Prelude.....	MacDowell
Leo Tektónius.	
Foreign Folk Songs—	
A Yodel Call of the Swiss Mountain Maids.	
A Morning Prayer.	
Hunting Song.	
Folk Song.	
Black Forest Song.	
Imitation of a Black Forest Cuckoo Clock.	
Lois Fox.	
Serenade.....	Liebling
Etude.....	Chopin
Tremolo (requested).....	Gottschalk
Leo Tektónius.	
Old Southern Negro Melodies—	
An Original Slave Lullaby.	
(With harp and piano accompaniment.)	
An Old Favorite Melody.	
An Old Jubilee Hymn.	
(With harp accompaniment.)	
A Typical Coon Song.	
An Old Unpublished Texas Plantation Song.	
Lois Fox.	

Miss Fox has a sweet voice, sings true to pitch, and has an irresistible charm of person. Particular mention must be made of her fine delivery of the Wolff and Strauss songs and the Mozart aria, while the "Hunting Song," folksong, "Black Forest Song" and the entire set of negro melodies showed that she was not only a versatile singer but one who is not bound by conventionalities. Her work was greatly enjoyed and she received much applause. Hereafter her recitals will be under the management of her secretary, Katherine Boyle, 643 West 162d street, New York.

When our own youthful aspirants for operatic glory come back to us from Europe, they usually disclose pretty voices and sometimes tolerably good vocal methods. But their acting is so palpably that of novices that at times it is positively deplorable.—New York Sun.

Julia Allan to Give Concert.

Julia Allan, the coloratura soprano, formerly with the Royal Opera of Amsterdam, Holland, will give a concert at the Hotel Plaza on Monday evening, April 10, assisted by Hugh Allan, the baritone of the Montreal Opera Company. Madame Lazar Sasoner is to be the accompanist. The program will be as follows:

Aria, Ah, fors è lui (La Traviata).....	Verdi
Miss Allan.	
Prologue, Pagliacci.....	Leoncavallo
Mr. Allan.	
I Sometimes Wonder.....	Amy Woodford-Finden
Nymphs et Sylphs.....	Bemberg
Cupid's Cunning.....	H. W. Smith
Miss Allan.	
Variations.....	Proch
Miss Allan.	
(With flute obligato.)	
J'ai pleuré en rêve.....	Hue
Winterlied.....	Strauss
What's in the Air Today.....	Eden
Mr. Allan.	
Duets—	
Thais.....	Massenet
Don Pasquale.....	Donizetti
Miss Allan and Mr. Allan.	
Aria, Largo Factotum, Barber of Seville.....	Rossini
Mr. Allan.	
Mad Scene, Lucia.....	Donizetti
Miss Allan.	
(Flute obligato.)	

The patronesses for the concert are: Mrs. Israel G. Howell, Mrs. Derby Crandall, Mrs. Edward C. FitzGerald, Mrs. Herman Strybing, Mrs. Peter A. Hendricks, Mrs. Nathan I. Miller, Mrs. Edward Mumford, Mrs. Harry Joyce, Kate Sewering, Mrs. William Rayens, Mrs. Lucius Oppenheim, Mrs. Gilbert Chase, Mrs. George Le Brun, Alexandrine Le Brun, Alice Sobotker, Mrs. William Carr, Mrs. Louis Prahar, Mrs. William Denning, Mrs. Charles Ruwe, Mrs. William Allen, Mrs. James W. Morrissey, Mattie Sheridan, Mrs. Stephen Thomas.

Musin Matinee Musicale.

The fifth matinee musicale by pupils of the Ovide Musin Virtuoso School of Violin was held last Sunday afternoon, the following program being given:

Ensemble—	
Funeral March.....	Fiorillo
Study in A minor.....	Rode
Helen Tillinghast, Edward Silverman, Gordon Kahn.	
Violin Solo—	
Legende.....	Wieniawski
Alice Denniston.	
Piano Solo—	
Ballade in A flat.....	Chopin
Enoch T. Walton.	
Vocal Duet—	
Bird's Farewell.....	Hildach
Nearest and Dearest.....	Caracciolo
Mrs. C. M. Denniston, Alice Denniston.	
Violin Solo—	
Romance.....	Svensen
Berceuse and Prayer.....	Musin
William Worth Bailey.	
Ensemble—	
Study in double stoppings.....	Kreutzer
Helen Tillinghast, Edward Silverman, Gordon Kahn.	

As customary at these musicales the pupils were heard in several ensemble numbers, which so brilliantly exhibit Mr. Musin's method of teaching. The young folk acquitted themselves in splendid fashion and reflected great credit upon their instructor. Especially noteworthy were the solos by Mr. Bailey, a former pupil of Mr. Musin at the Liege Conservatory, who followed his master to America in order further to perfect himself in the art. His work was characterized by that splendid style and finish distinctive of the Musin method.

Thomas for Aborn Opera Company.

David Arthur Thomas, the young Welsh tenor who has been studying with Madame von Klenner for the past three seasons, has been engaged by the Aborn Opera Company and is now on tour with that organization. Mr.

Thomas will be remembered as having secured one of the highest prizes last year at the Welsh Eisteddfod in Cardiff.

An American Opera.

With redskins on the boards at the Metropolitan Opera House and the New Theater, primitive emotions patriotically labeled "American" might seem to have the right of way. Critics might for once let patriotism have full swing and raise a chorus of praise over home-grown opera that will deliver us from the foreign thrall. So many might think, but if any thought thus about Victor Herbert's Indian opera, "Natoma," their confidence was misplaced. The critics in this case have taken the role of the passengers in the old Western days who sometimes repulsed the redskins who tried to board the stage. Thus Mr. Gilman, of Harper's Weekly, calls the construction of the book of this opera "amateurish in the last degree," with its literary form "incredibly fatuous and inane." Mr. Parker, of the Boston Transcript, agrees with him, with the damning inclusion of the music too. "From beginning to end, equally in text and music, 'Natoma' is an utterly mediocre opera," he asserts.—New York Literary Digest.

"A light-hearted commentator has said that, 'for an American opera,' 'Natoma' is very good indeed. But it is not by comparing it with other 'American operas' that 'Natoma' should be appraised, but by comparing it with operas produced by important contemporary foreigners. A parochial or merely patriotic standard in art matters is no standard at all. It may well be (though I do not say it is) that, in comparison with Arthur Nevins' 'Poia,' or Mr. Converse's 'Pipe of Desire,' or Mr. Paine's 'Azara,' or Mr. Damrosch's 'Scarlet Letter,' 'Natoma' is of conspicuous eminence. But how does it compare with Mascagni's 'Iris,' with D'Alberty's 'Tiefland,' with Puccini's 'Girl of the Golden West,' with Charpentier's 'Louise,' with Humperdinck's 'Königskinder' (to leave such unique scores as 'Elektra' and 'Pelléas et Mélisande' quite out of the question)? The answer must be that it compares but poorly. None of the operas I have alleged is a masterpiece, none is blameless. But as a whole they represent the best performances of contemporary European opera-makers; and it is beside them, as a class, that 'Natoma' should be measured. In each of the scores I have named there is some distinguishing quality, some characterizing excellence, some element of vitality—even the derivative Humperdinck wins us by the naive charm of his melodic thought. But 'Natoma' leaves no positive impression in the mind. It lacks individuality, originality, ideas—and no music has value unless it possesses one at least of these merits."—Harper's Weekly.

"There is not the smallest reason why an opera written by an American composer upon an American subject, to be sung in English, should not be heard, seen, and judged like any other new opera. Nobody listens to music by Mr. Loefler or Mr. Chadwick or Mr. Converse in the concert room with any other predispositions and standards than he brings to the music of European composers of like rank. Pleasure, not patriotism, is the motive that sends audiences to the opera house and the concert hall. If the music, operatic, programmatic, or absolute, that American composers write must be packed in the pink cotton wool of allowances, if we must view it through a glass case of pretense wherein we feign to find the reflections of merits that it does not possess, then it is a sham and a weakling, a mere toy of well meaning but indiscriminating 'crankery.' Music by American composers stands firmly on its own legs in the concert room. It is a vain hypocrisy to pretend that an opera is good, when it is obviously mediocre or worse, because it is labeled American. To do so is really insulting and not encouraging to the composer and the librettist that have written the opera, to the players and the theater."—Boston Transcript.

Demand for Van York Pupils.

Loranne Osborne, mezzo soprano, has been engaged as soloist at the First Church of Christ Scientist of Orange, N. J. Henrietta Twell, contralto, has just returned from an extensive concert tour through New York and Northern Pennsylvania.

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OBITUARY**William A. Carnes.**

William A. Carnes, widely known as a blind musician of unusual attainments, died at the Malden, Mass., City Farm, on March 27. Despite his infirmity Mr. Carnes concertized extensively, being equally proficient with the piano, organ and cornet, and met with great success wherever he appeared.

Felix Alexandre Gullmant.

A complete biographical review of the great French organist's career will be found on another page.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

Mr. John Archer,	Mr. T. Allen Cleaver,
Mr. J. H. Morris,	Mr. B. Percy James.
Mr. C. E. Haworth,	Mr. Harry Girard.
Jessie L. Pease,	Emeline M. Grant,

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King George's Music.

[From the London Queen.]

King George has consented to lend to the British Museum the whole of his private musical library, which contains, roughly speaking, about 1,000 manuscripts and about 3,000 printed books and music. As regards numbers, therefore, it is a comparatively small library, yet in it are to be found not a few priceless treasures, and of these the Handel autographs claim first mention.

They consist of thirty-two volumes of operas, twenty-one of oratorios, seven of odes and serenades, twelve of miscellaneous sacred music and eleven of cantatas and sketches. Handel promised to bequeath all his manuscripts to John Christopher Smith, his faithful amanuensis, but afterward proposed a sum of money in lieu of the autographs.

Smith, however, earnestly begged for the fulfilment of the promise, and Handel kept his word. Had Smith accepted the composer's proposition all the manuscripts at the death of the latter would have gone to the University of Oxford. Smith, who by the way refused an offer of £2,000 made by Frederick the Great for them, bequeathed them to George III to show his gratitude to the King for continuing the pension which had been granted to him by the Princess Dowager of Wales. These volumes were used by

special permission of Queen Victoria by Dr. Chrysander for the critical edition of Handel's works published by the German Handel Society.

There are also two splendid volumes of virginal music which belonged to Benjamin Cosyn and William Forster, both written during the first quarter of the seventeenth century. Then there is a most interesting volume of "Aires and Phantasies" for the organ, composed for Charles I by John Cooper, who having Italianized his name was known as Coperario. He was the master of Henry and William Lawes.

But a still elder book of music is in the library, namely one by John Baldwine, "a singing man at Windsor." This not only contains compositions of English music of the sixteenth century but music by Henry VIII. Coming down to a later period mention may be made of the very copy of Mozart's early sonatas for violin and pianoforte which the nine-year-old composer presented to Queen Charlotte in 1765. Of Mendelssohn there are many volumes containing autograph inscriptions. The trustees of the museum will place the collection for the present in a separate room. On the completion of the new galleries in Montague place it will be put into a specially constructed room, where it will be available to students under the conditions which now apply to valuable works in the departments of printed books and manuscripts.

Mrs. Huss to Sing Mr. Huss' Songs.

Hildegard Hoffmann Huss will sing a group of six songs by Henry Holden Huss at the public concert of the Philadelphia Center of the American Music Society and the Manuscript Society in Witherspoon Hall, Philadelphia, on April 6. The titles of the songs are "On the Wild Rose Tree," "While Larks With Little Wing," "It was a Lover and His Lass," "Before Sunrise," "My Jean," "Ich liebe dich."

The Pipes of Pan.

"With pipe and flute the rustic Pan
Of old made music sweet for man."
Thus sang the Poet; but, 'tis said,
Poor Pan these many days is dead
Yet what care we, though pedants lie?
We know that Pan will never die:
He pipes on merrily; and all
Whose ears are open hear his call.
To pedants young and old we say:
"Unstop your ears; come, laugh and play,
With pipe and flute the rustic Pan
Today makes music sweet for man."

—T. P.'s Magazine, London.

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